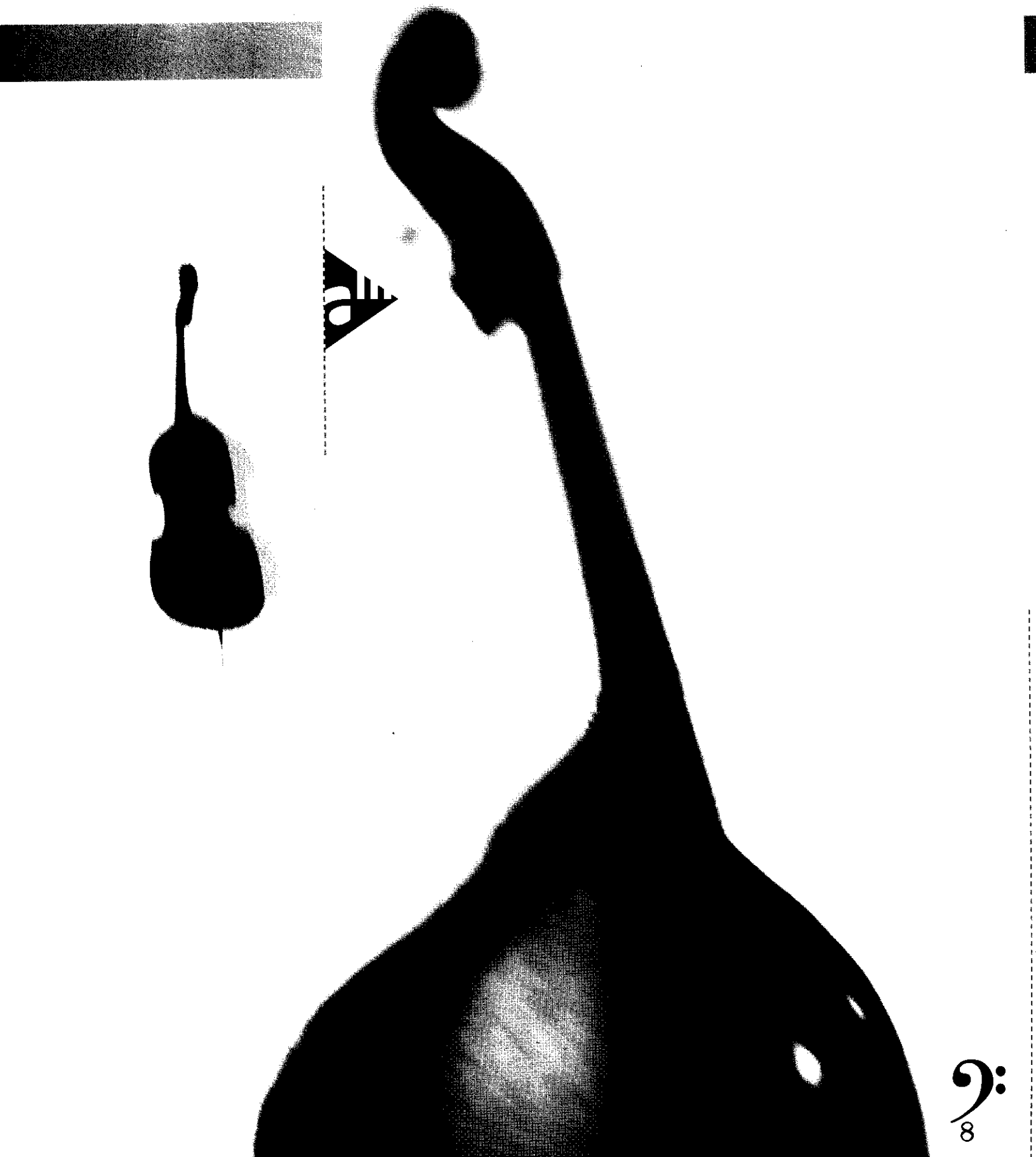
VISIT…

Mike Downes

advance music

THE JAZZ BASS LINE BOOK



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INTRODUCTION

Jazz bass lines are a mystery to many musicians. The bassist is expected to play a series of logical and functional notes which outline the harmony, to make the time feel as good as possible, to listen and react to rhythmic, melodic, and harmonic ideas, all while fully supporting the rest of the group! For most aspiring jazz bassists, that is too much information to deal with at one time. Just finding the right notes alone can drain all of one's mental resources. Even experienced players may find themselves wanting to play more interesting lines.

This book is intended to help you create functional, supportive, and ultimately beautiful bass lines. It covers many of the styles that you will encounter in actual performance, so you can become fluent in the language before "conversing" on the bandstand.

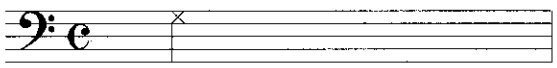
The first chapter deals with many of the fundamental concepts of constructing walking bass lines, applied to an F blues. There are a number of reasons for using the blues exclusively in the first chapter. One is that the blues is a hugely important, but relatively simple form in jazz, which makes it an ideal place to start. Another reason is that it enables you to see and hear the effect of each new idea, comparing it to previous examples on the same form. Subsequent chapters deal with standard jazz progressions, playing in "2", 3/4 time, ballad playing, and many other styles that you need to be familiar with as a jazz bassist.

The only way this, or any, book will make you a better bass player is through your own application of the concepts. There is a wide chasm between "knowing" something theoretically and being able to play it without thinking about it. I suggest taking one idea at a time, and practicing it until it shifts from conscious awareness to an unconscious act. The chapter "Putting It Into Practice" provides a practice template for integrating new ideas into your playing.

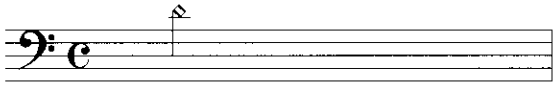
Walking bass lines can be humorous, quirky, pretty, ugly, bouncy, relaxed, jarring – part of the beauty of a bass line is bringing your own personality into it. That doesn't mean ignoring all that has come before you. There are close to a century of great recordings of bass players who each had their own way of playing. Learning from other bassists and from the past is a way for you to start where they left off, instead of "re-inventing the wheel". This is how the music will stay alive and vibrant.

GLOSSARY

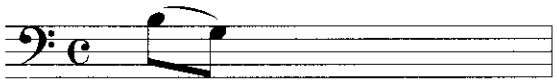
This book assumes that you are familiar with standard music notation. Here are some conventions used throughout this book:



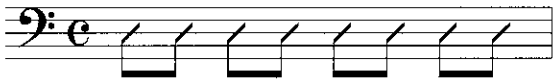
ghosted note (muted with left hand)



harmonic (left hand touches string without pressing down)



slur created by the right hand plucking only the first note. The left hand pulls off the string to sound the second note.



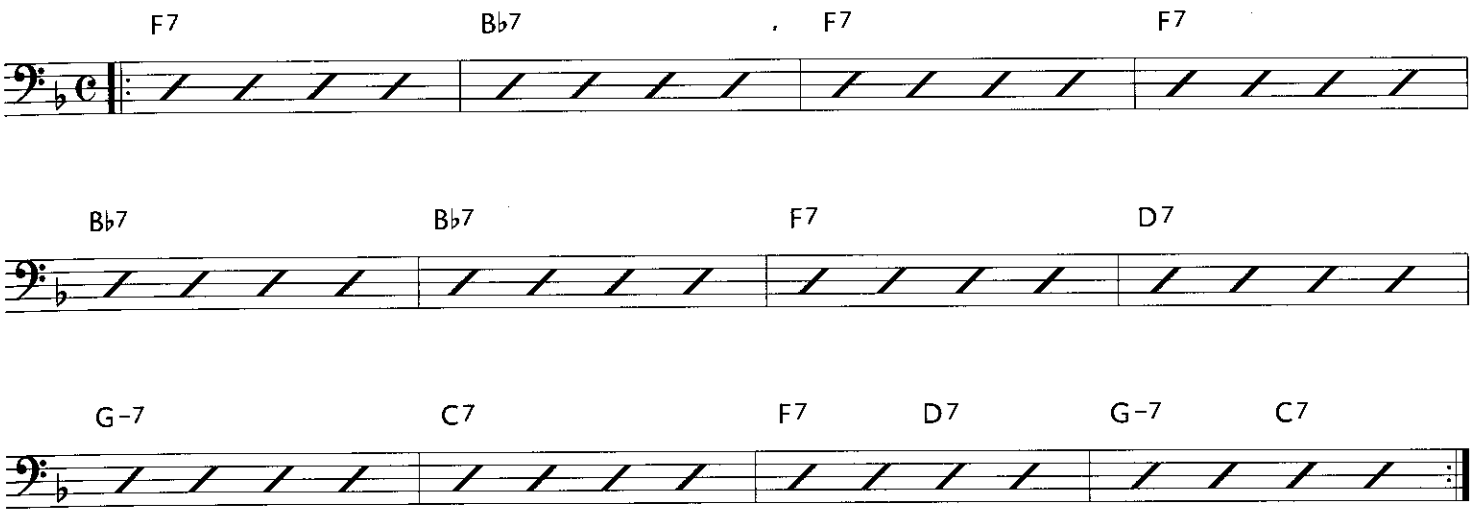
rhythmic notation

p.t.	passing tone
d.p.t.	diatonic passing tone
c.p.t.	chromatic passing tone
c.a.t.	chromatic approach tone
d.n.t.	diatonic neighbor tone
c.n.t.	chromatic neighbor tone
appog.	appogiatura
camb.	cambiata
e.t.	escape tone
c.t.	chord tone
seq.	sequence
sec. dom.	secondary dominant
II–7	two minor seventh (as in D–7 in the key of C)
V7	five dominant seventh (as in G7 in the key of C)

CHORDAL BASS LINES

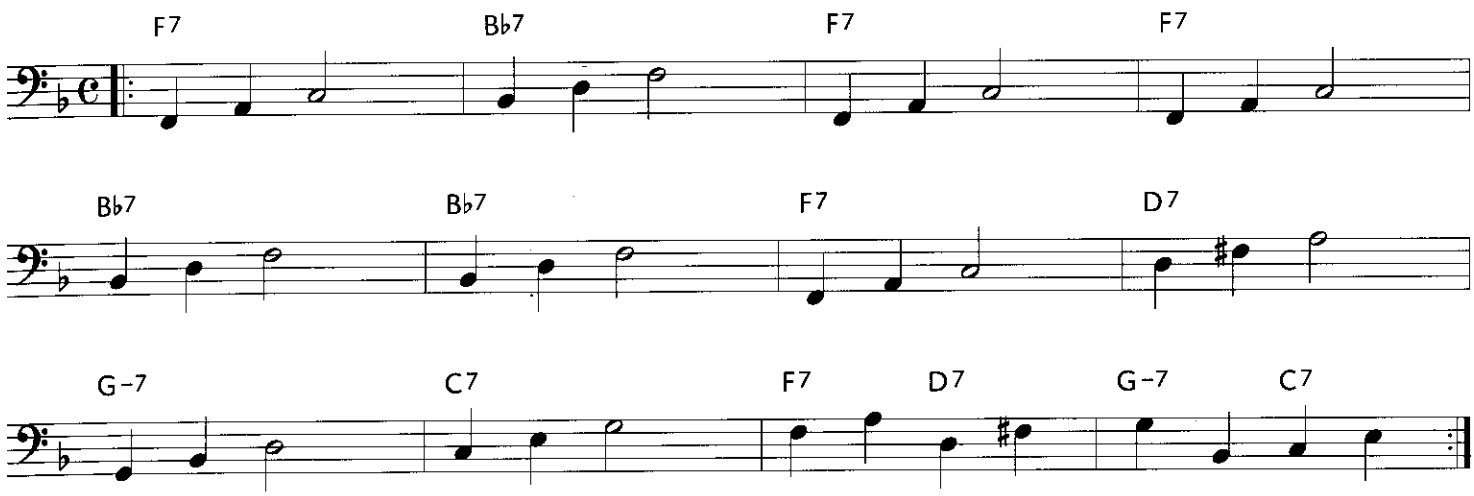
Playing the primary notes of a chord (root, third, fifth, seventh) is a great way to begin learning how to construct walking bass lines. Even the most "modern" bassists outline triads and seventh chords in their walking lines. Chordal bass lines provide the foundation for harmony, which, besides time feel, is one of the fundamental functions of a bassist.

This is a basic blues progression in F:

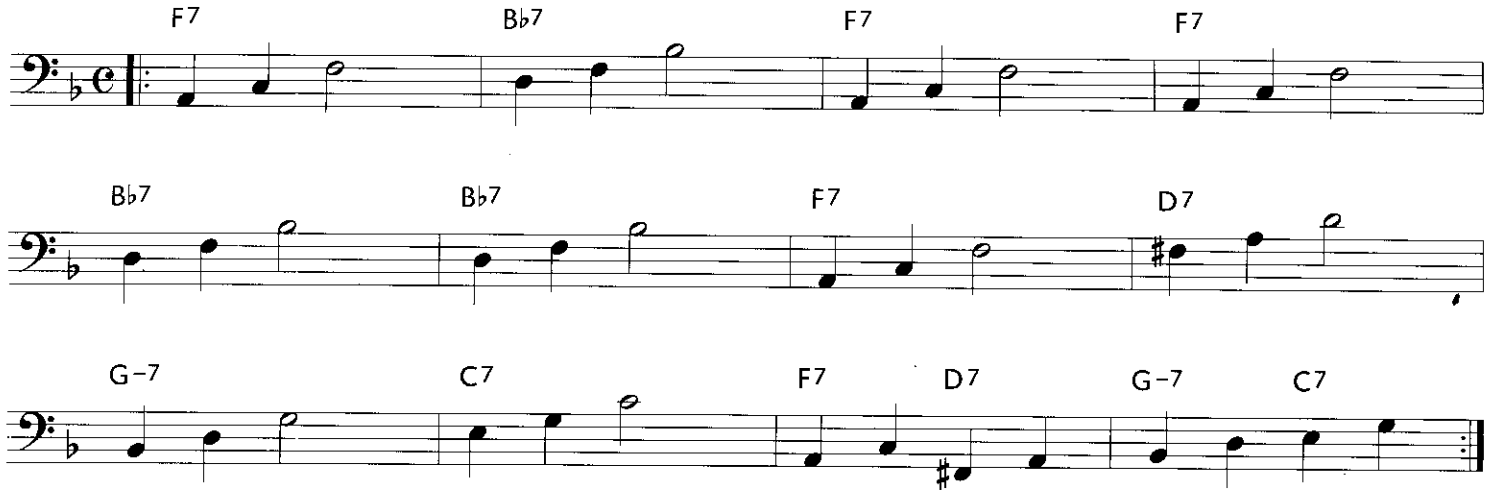


TRIADS

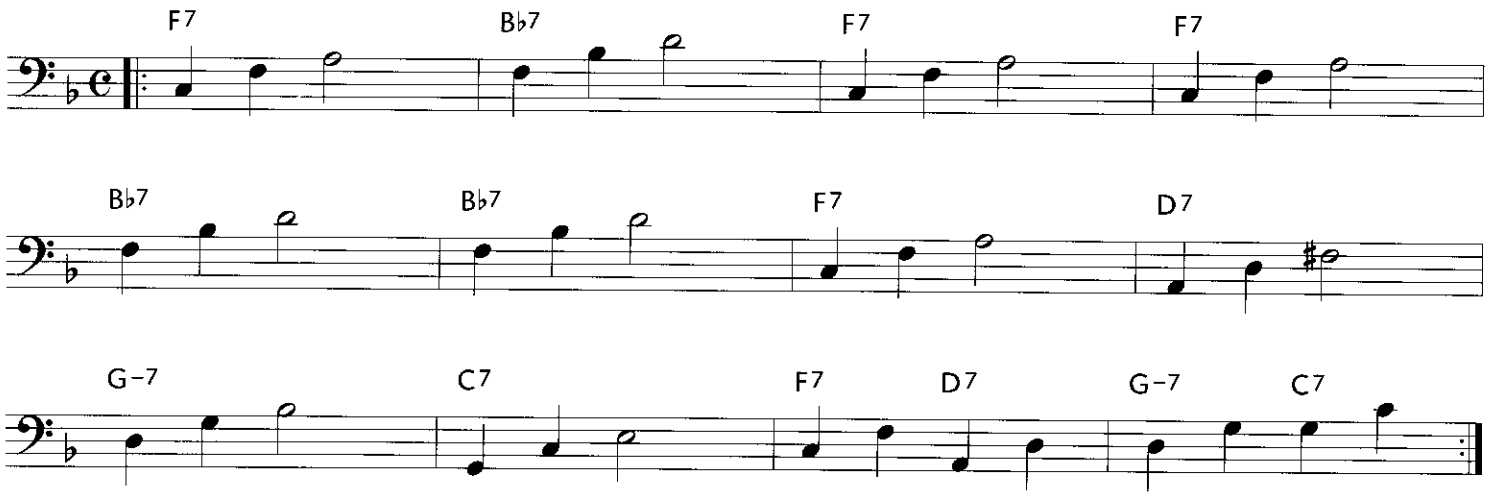
Begin by playing triads in root position:



Triads in 1st Inversion

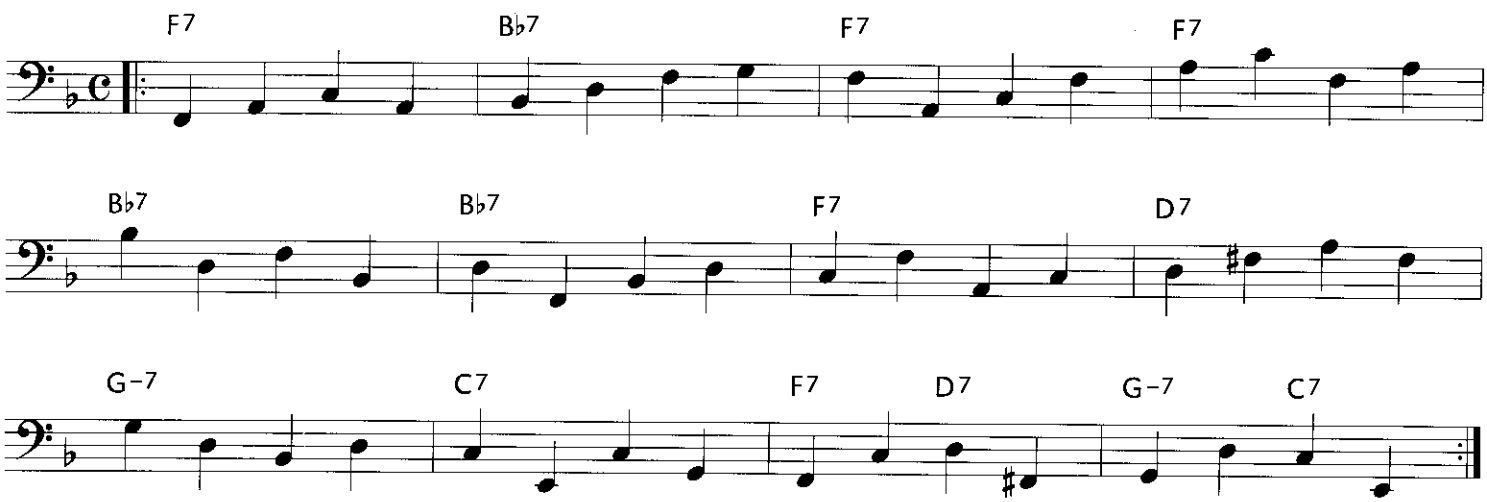


Triads in 2nd Inversion

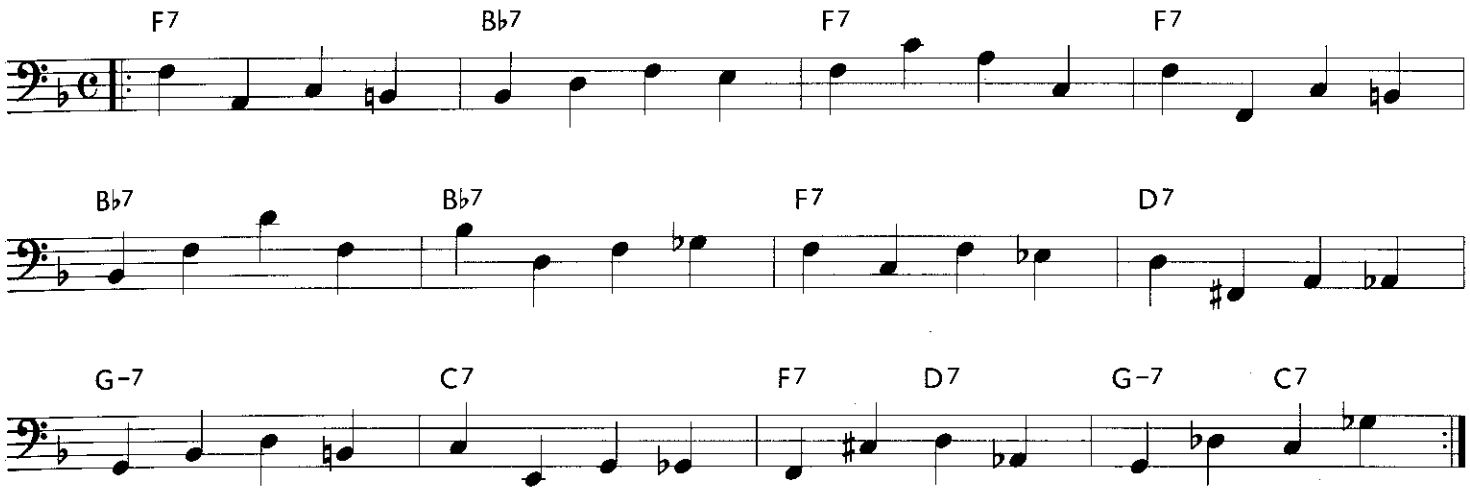


STEPWISE CONNECTION

Having four quarter notes per measure creates the sound of a "walking" line. On beat 4 of each bar, add a note which resolves up or down by half step or whole step to smoothly connect the chords. This example uses triads in various inversions with diatonic stepwise connection. Notice that most chords have a root on beat 1, which is the strongest way for the bass to outline the harmony.

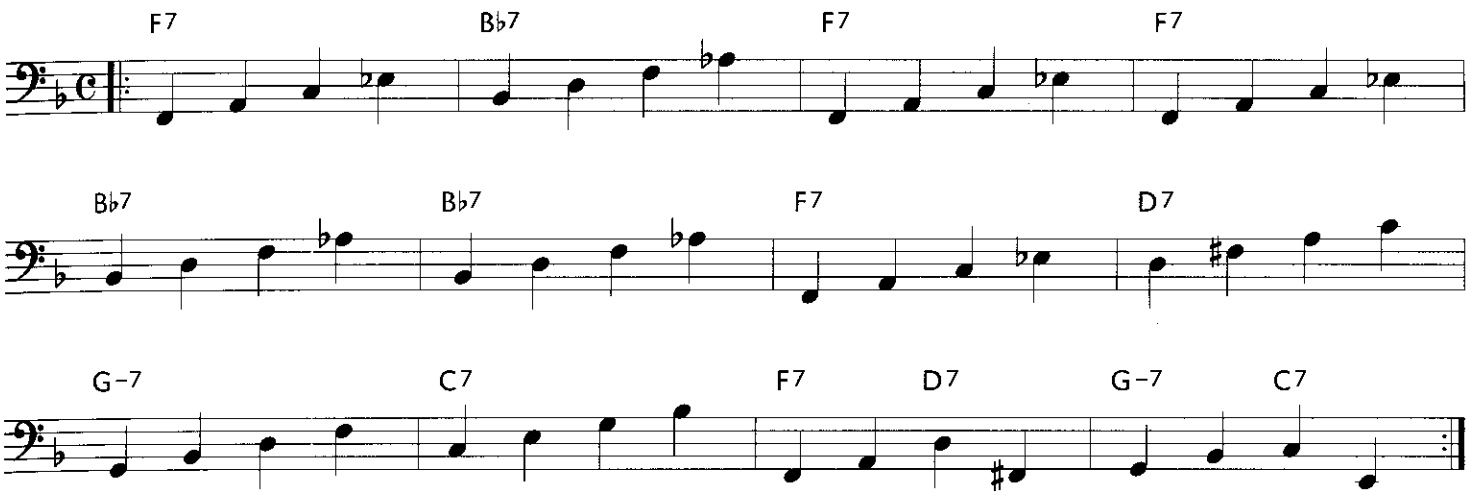


These stepwise connecting notes are referred to as "approach tones", and they can be diatonic or chromatic. Here is an example using chromatic approach tones:

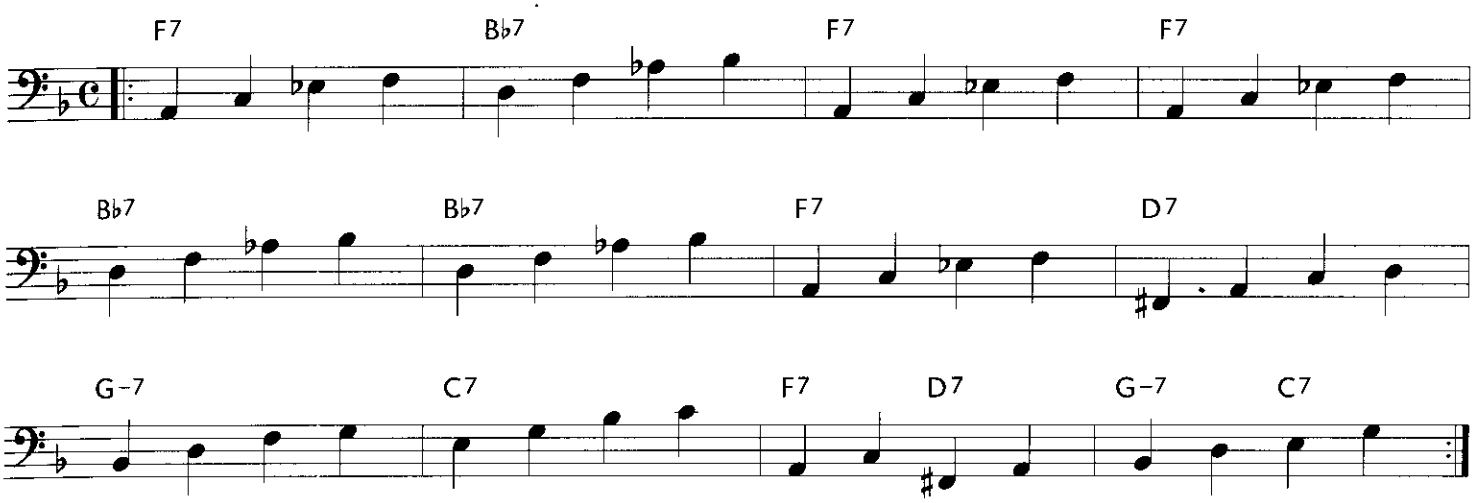


SEVENTH CHORDS

Play through the chord progression using seventh chords in all inversions. At this point the concern is not smooth voice leading, but just to become familiar with the chords.

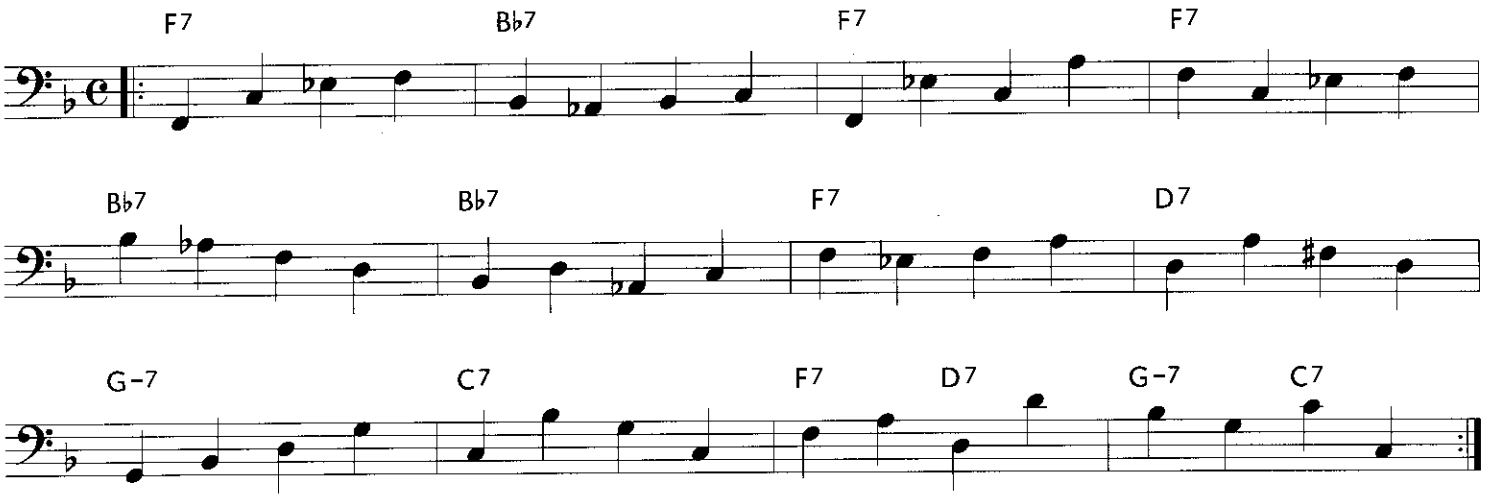


1st Inversion (Also Practice 2nd and 3rd Inversion)



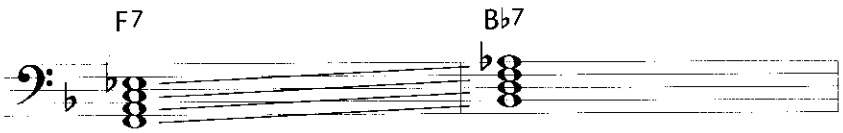
MOTION DOWN A FIFTH

When chord roots resolve down a perfect fifth (or up a perfect fourth), the V to I motion in the bass is very strong. Here is an example of a bass line using seventh chords and motion down a fifth on beat 4:

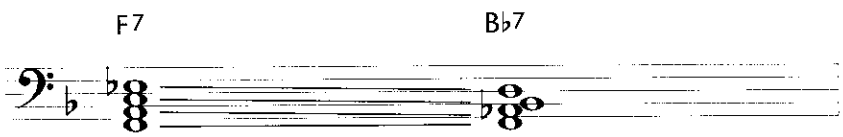


VOICE LEADING

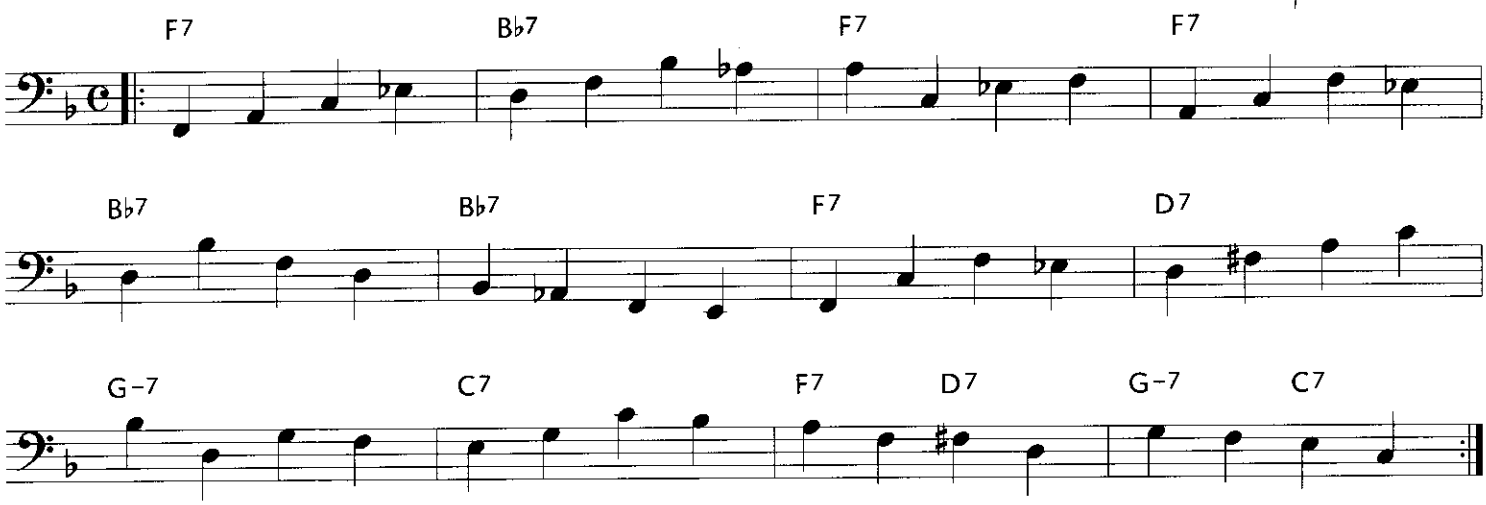
To avoid "choppy" bass lines, and to construct lines with logical motion, it is helpful to view harmony horizontally rather than vertically. For example, instead of thinking of the first two chords this way,



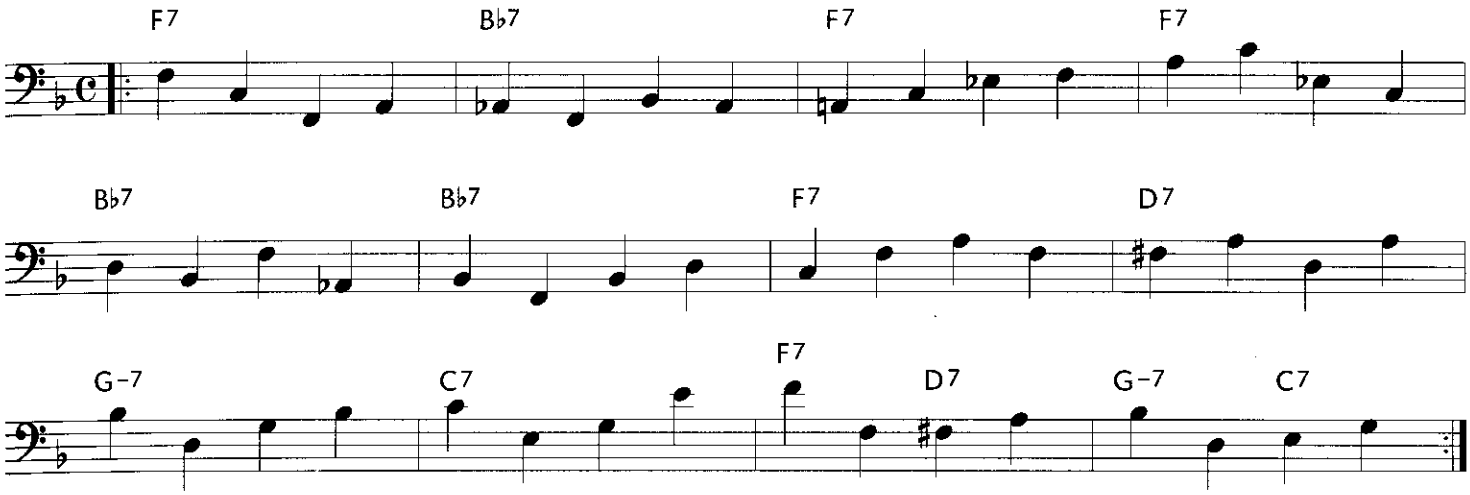
think of them this way:



Notice especially the 7th to 3rd motion (E♭ of F7 resolving to D of B♭7).
Here is a bass line using 7th to 3rd motion on chords which move down a fifth:



Here is a bass line using other voice leading resolutions. Even though many of the chords do not have roots on beat one, the line still sounds logical.

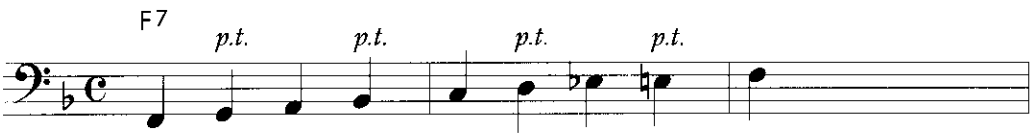


SCALAR BASS LINES

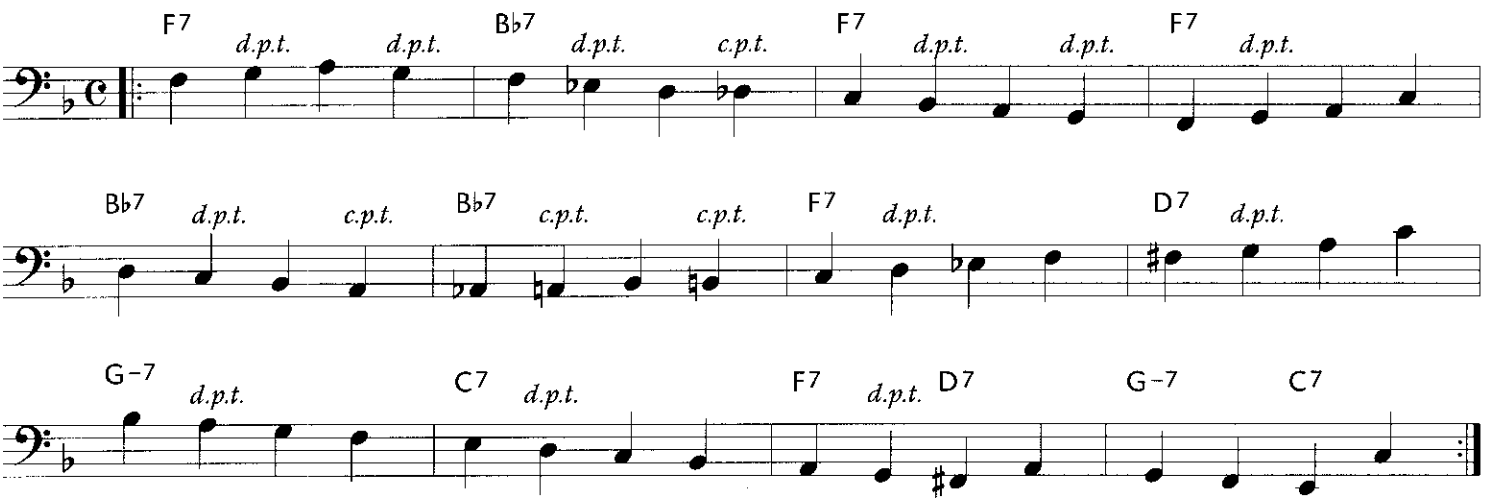
Scalar bass lines offer more possibilities than chordal bass lines. Lines with stepwise motion are more "walking-like" than chordal lines, which tend to "leap". In order to retain the sound of each chord, chord tones are generally played on beats 1 and 3 (the strong rhythmic/harmonic beats), with passing tones, neighbor tones, and other melodic devices being used on beats 2 and 4 (the weaker rhythmic/harmonic beats).

PASSING TONES

Passing tones can be diatonic or chromatic, and are used between chord tones or to connect two chords. Here is an example of passing tones used on an F7 chord:

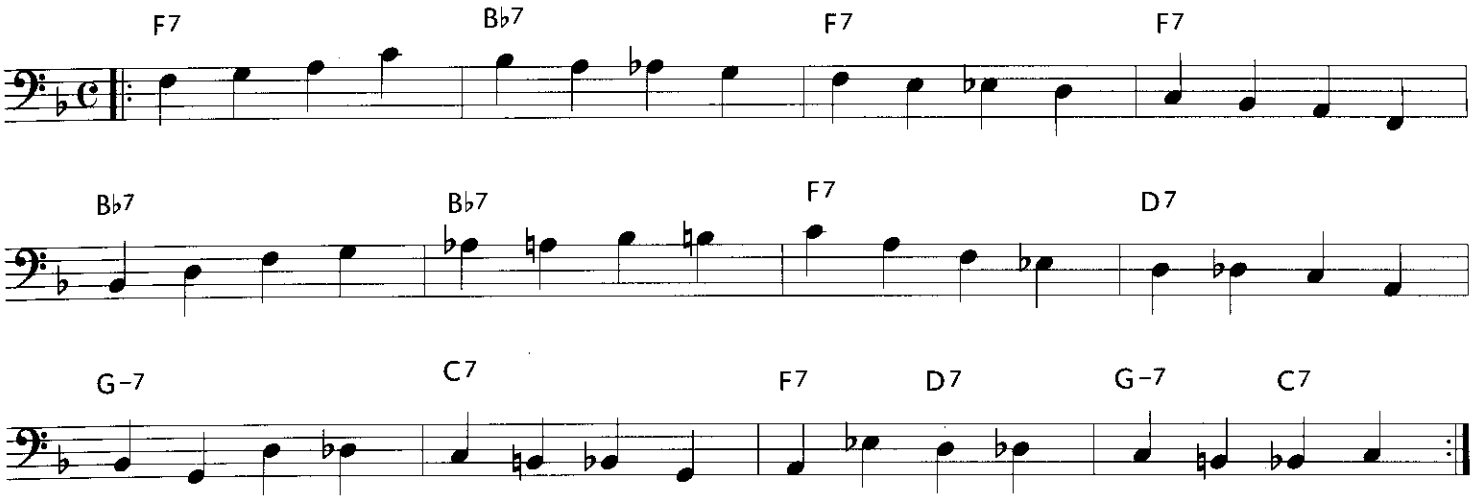


Here is a bass line using both diatonic and chromatic passing tones on beats 2 and 4: *(See glossary for abbreviations)*

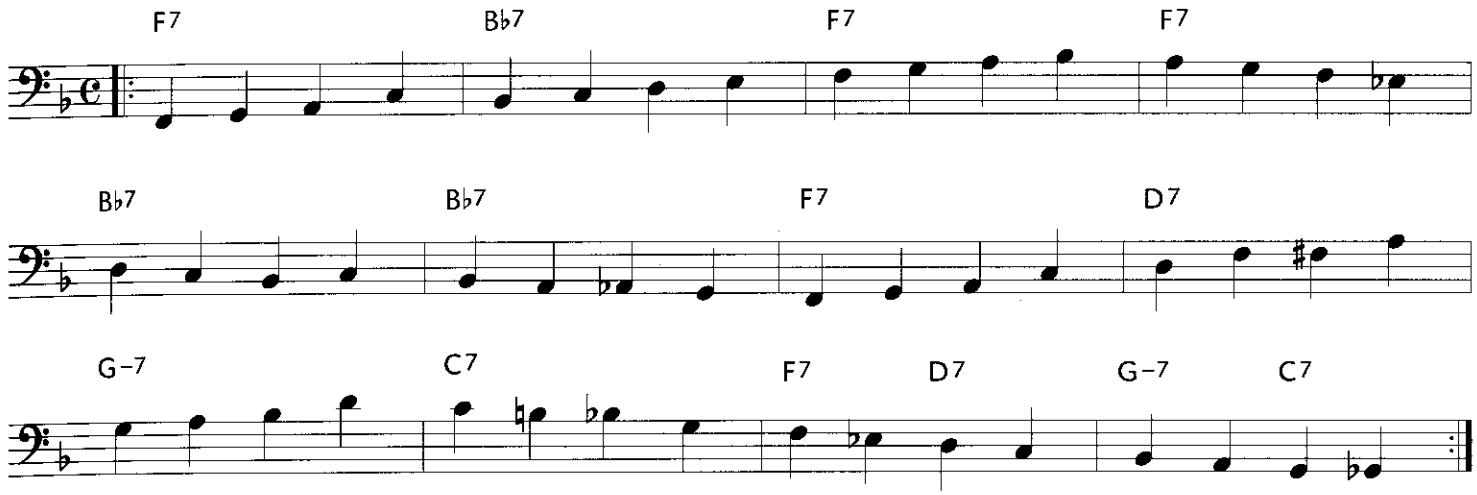


BOP SCALES

The Mixolydian bebop scale places a passing tone between the flat 7th and root, allowing chord tones to land on strong beats. This can be applied to walking lines, as is shown in this next example:

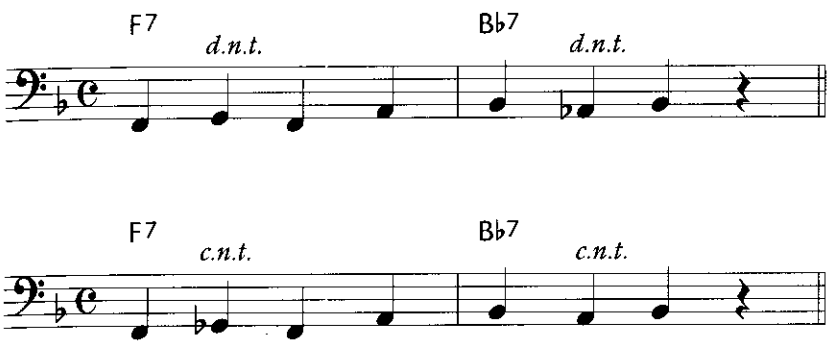


To create logical scalar bass lines, it is essential to use strong voice leading. Notice in the following example that each note moves logically and smoothly to the next:



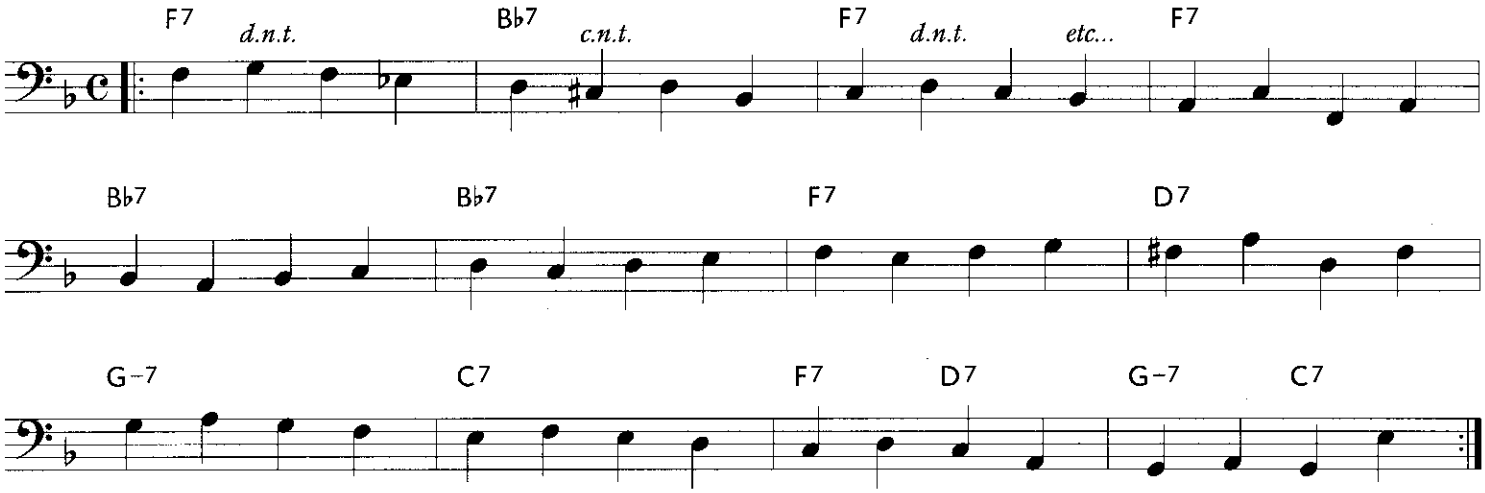
NEIGHBOR TONES

Neighbor tones (also referred to as upper and lower auxiliary tones) can be diatonic or chromatic. They offer a temporary movement away from, and back to, a given chord tone.



(See glossary for abbreviations)

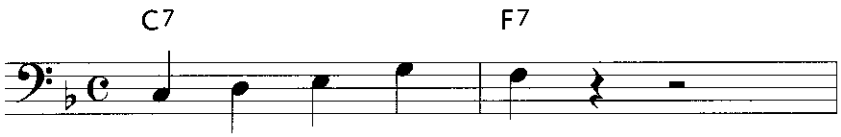
Here is a bass line employing neighbor tones:



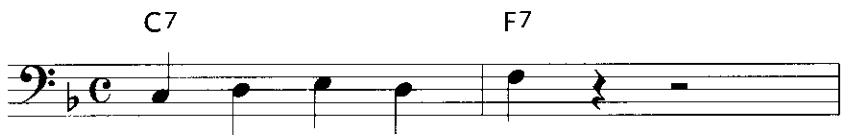
ESCAPE TONES AND CAMBIATAS

Escape tones and cambiatas are melodic devices that can be used in scalar bass lines. In the following examples, the "E" of the C7 wants to resolve to the "F" (the root of the F7 chord), but placing the "F" on beat four would ruin the harmonic rhythm.

In this example a cambiata is used on beat 4, delaying the resolution to beat one.

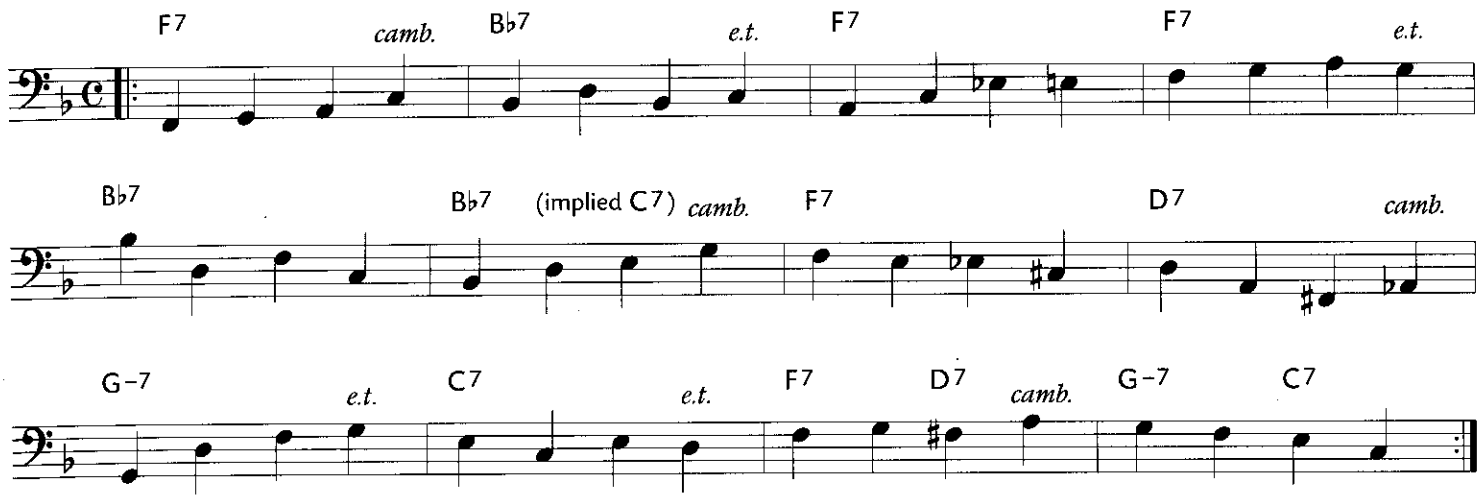


In this example an escape tone is used on beat 4, delaying the resolution to beat one.

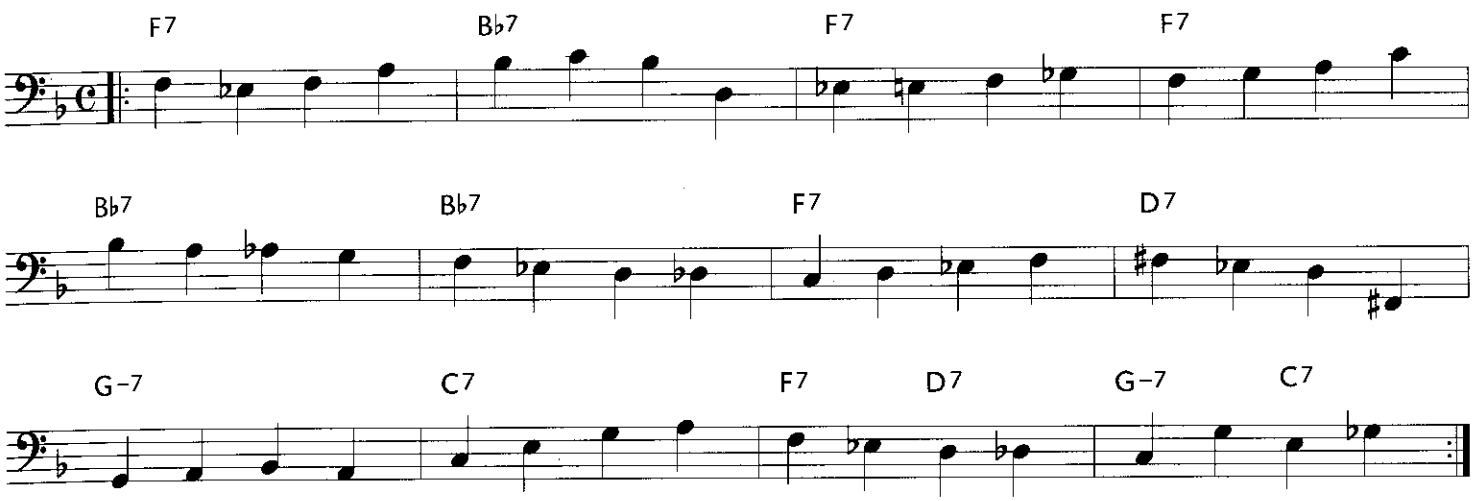


Note that a cambiata is a temporary movement in the same direction as the resolution, and an escape tone is a temporary movement in the opposite direction of the resolution.

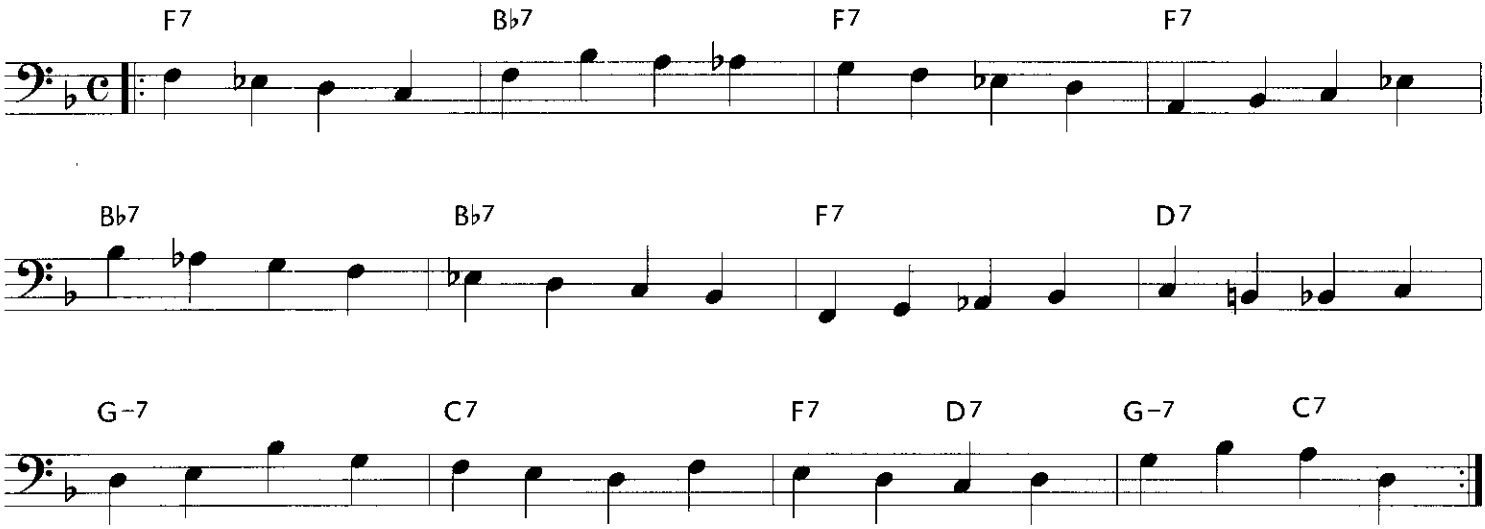
The following bass line uses cambiatas and escape tones. Both of these melodic devices are used in bass lines, although the cambiata is more common.



Here is a bass line using passing tones, bop scales, neighbor tones, escape tones and cambiatas. Remember that we hear beats 1 and 3 as the primary harmonic tones, with these devices as "filler".



At this point, it may be helpful to examine a poorly constructed scalar bass line such as the one below. Understanding what works and what doesn't work will strengthen your bass lines. This one is full of problems!



Bar 1/4	C to F sounds like a cadence to F, not B♭
Bar 2/3	A is not a chord tone of B♭7
Bar 3/2	The root on beat 2 makes the line sound "lopsided"
Bar 3/4	D wants to resolve to C, not A
Bar 4/4	E♭ should resolve to D, but jumps to B♭
Bars 5 and 6	These notes do not outline B♭7 on the strong beats
Bar 6/4	B♭ to F is a poor resolution
Bar 7/3	A♭ makes the line sound like F–
Bar 8	The figure doesn't outline D7
Bar 9/2	The tritone leap E-B♭ is jarring
Bar 10/1	Sounds like it has resolved to F7 already
Bar 11/1	E is not a chord tone of F7
Bar 12	Beats 3 and 4 do not outline the cadence back to F

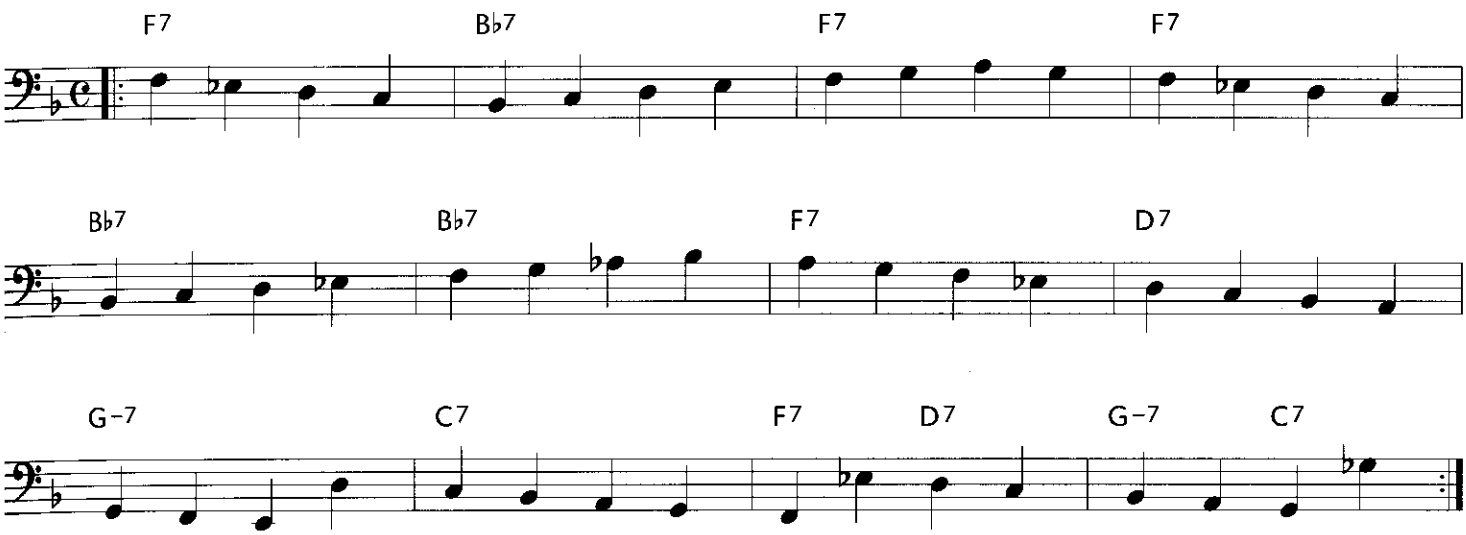
Try to make your walking lines logical. Your fellow musicians will thank you!

USING MELODY IN BASS LINES

Walking bass lines are essentially melodies, underneath the chords and any other melodies that are occurring. They can be heard as a counterpoint line to the other melodic statements. Johann Sebastian Bach's music is one of many great sources for learning how a bass line can be functional harmonically, while standing on its own as a beautiful melody. Israel Crosby and Scott LaFaro were two of many jazz bassists who were aware of making bass lines into melodies. Your bass lines will improve with your understanding of melodic construction. Below are some starting points for making your own bass lines more melodic.

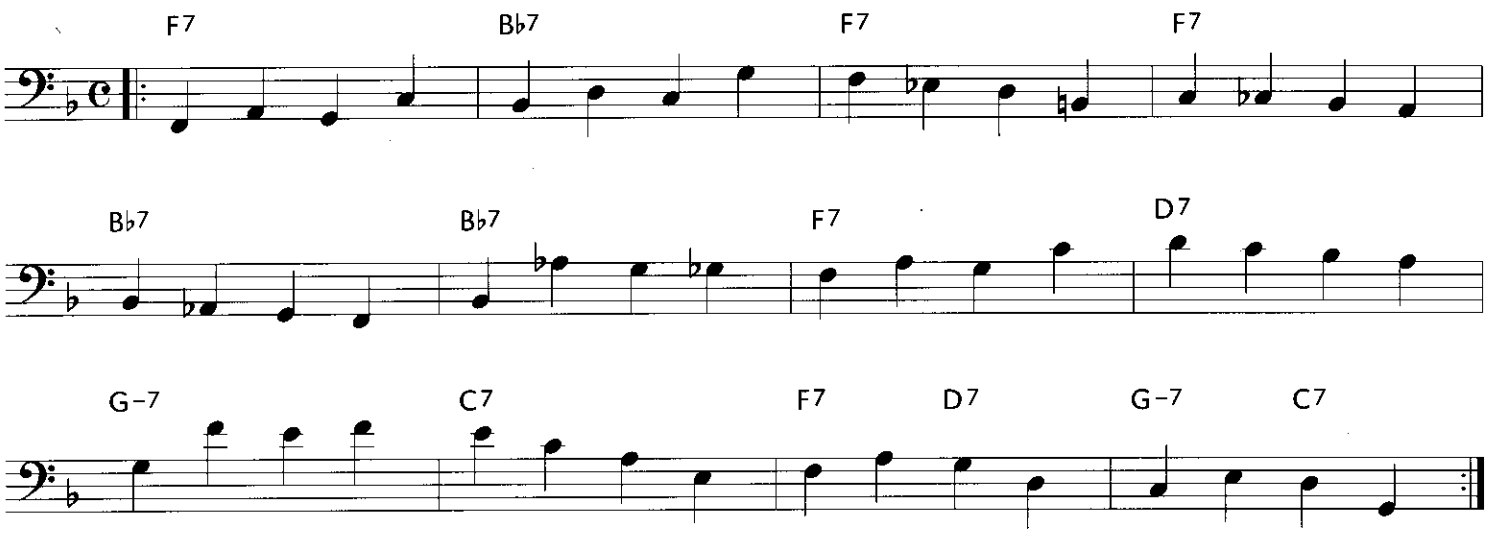
DOMINANT TO TONIC STEPWISE MOTION

Placing chord tones on beats 1 and 3 is a good general guideline, but there are many exceptions to this. One of the most common exceptions is 5-4-3-2-1 motion. This line has a strong stepwise motion from the dominant (5) to the tonic (1).



NON-CHORD TONES ON BEAT THREE

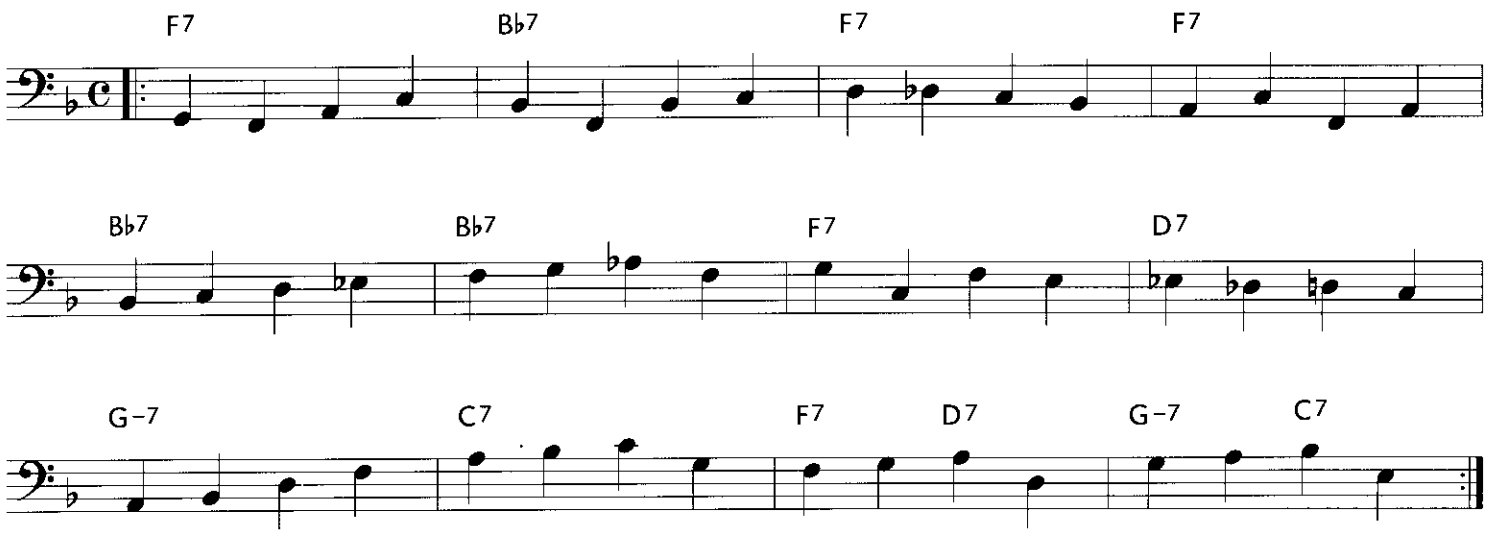
With the root established on beat one, a strong melody can override the need for a chord tone on beat three. Notice in this example that there are a few melodic ideas that are repeated in various forms, giving the line cohesion:



(This is heard as F7 for a bar, C7 for a bar)

LINES STARTING ON NON-CHORD TONES

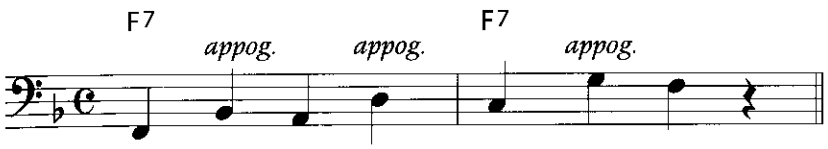
Note that whenever beat 1 is not a chord tone, there is a chord tone on beat 3.



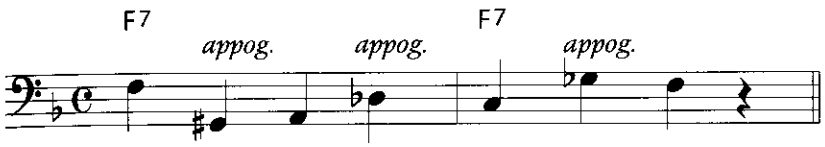
APPOGIATURAS

All of the melodic devices discussed in the previous chapter will help you in creating logical bass line melodies. Another useful device is the *appogiatura*, which for the purposes of this book, is a non-chord tone arrived at by a leap, resolving to a chord tone by whole step or half step. It is a general melodic principle that a leap in one direction should be balanced by stepwise motion in the opposite direction. Appogiaturas can be diatonic or chromatic, as in the following examples:

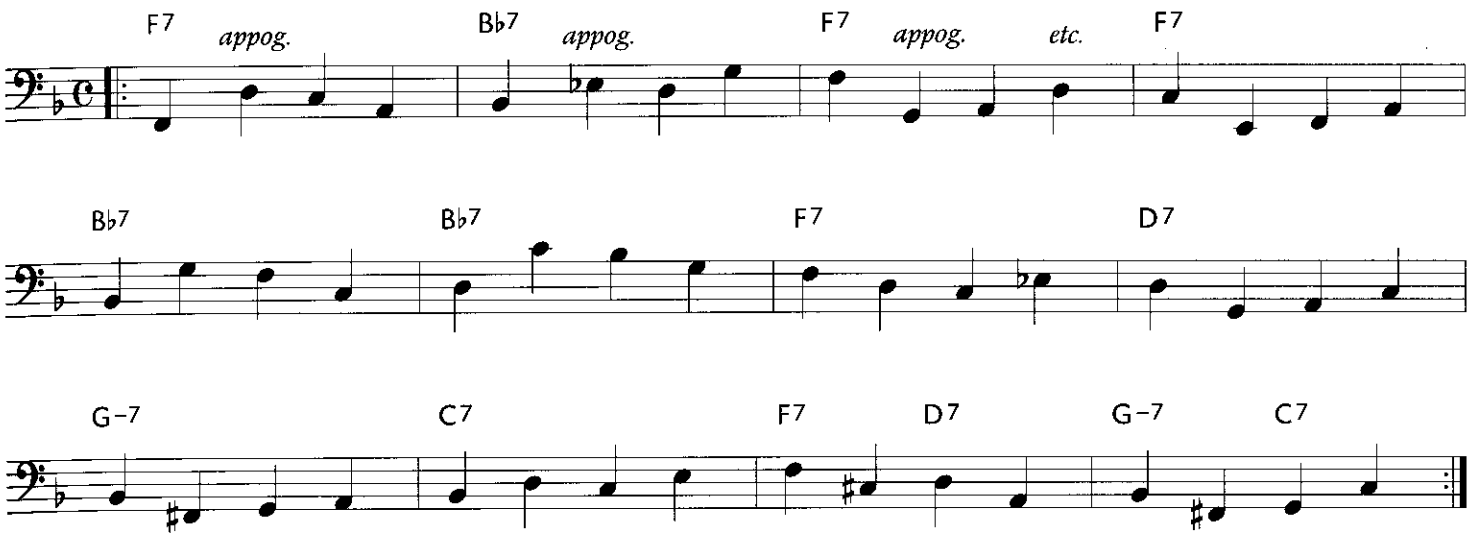
Diatonic



Chromatic

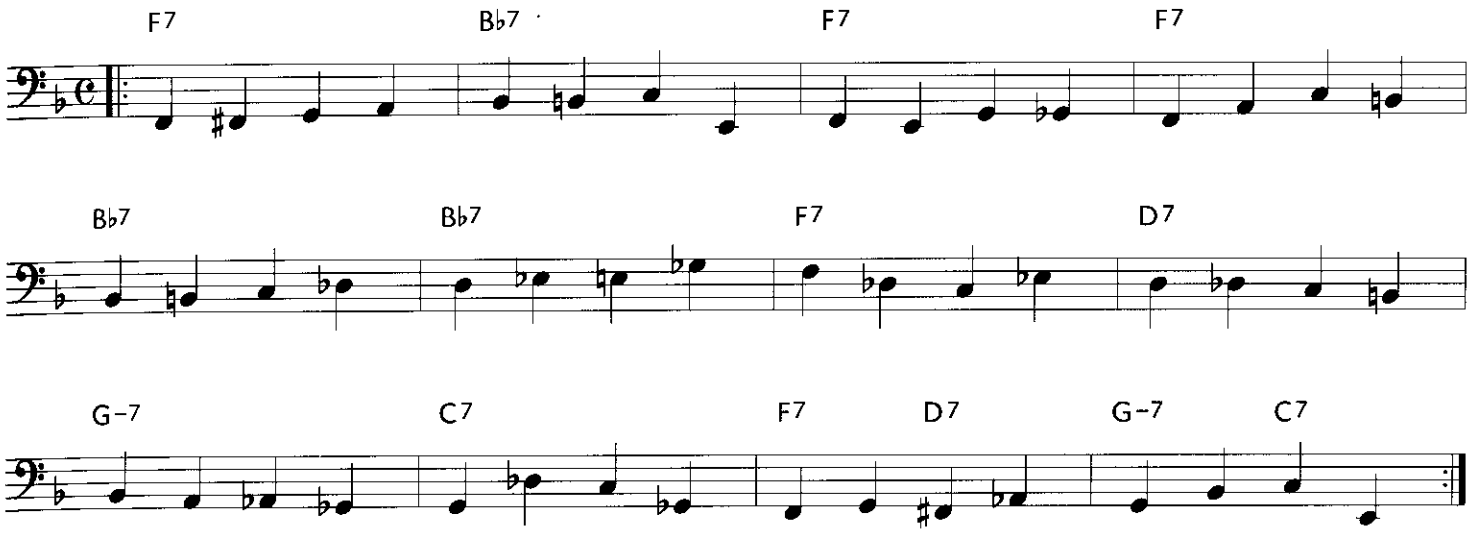


Here is a bass line using appogiaturas:

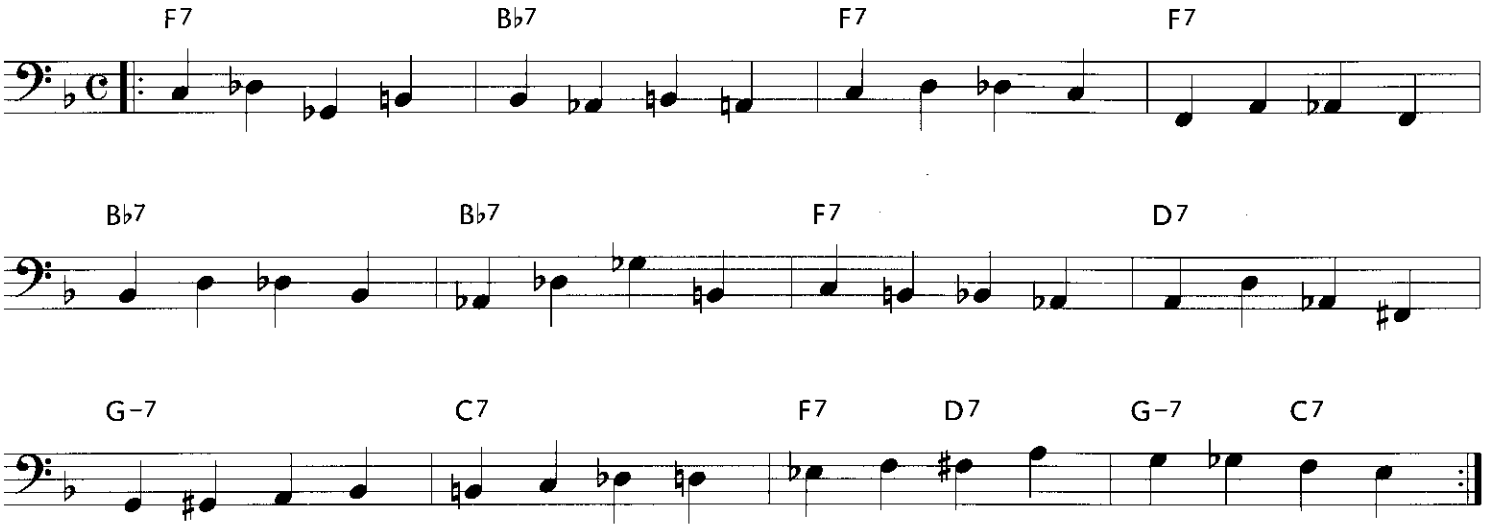


CHROMATICISM

Chromaticism can bring variety and a more "modern" sound to a walking line. Note that in the following example beat 1 is always a chord tone, and beat 3 is usually an extension (9th, 11th or 13th) of the chord or a chord tone.

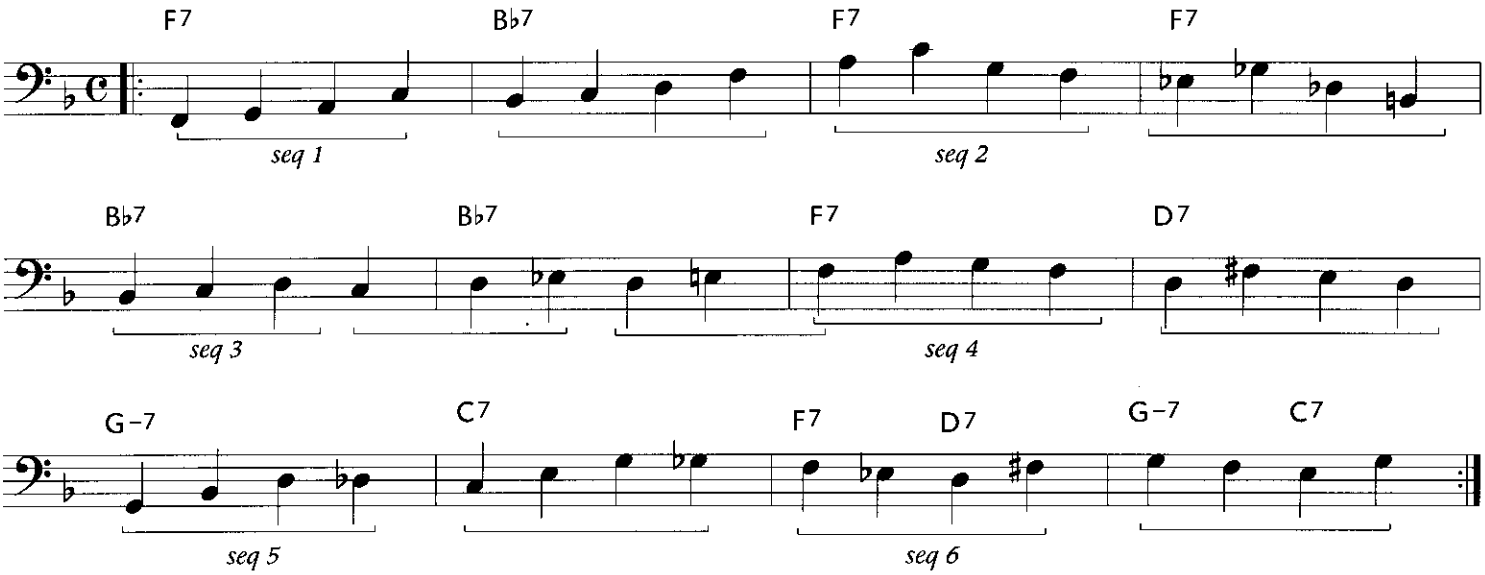


This is chromaticism taken much further than the previous example. Note that this bass line would not sound good in a "straight ahead" context. With the exception of the B natural on beat one of C7, all the first beats are still chord tones. The chord tones can be considered "target" notes, with the previous notes merely leading toward that target.



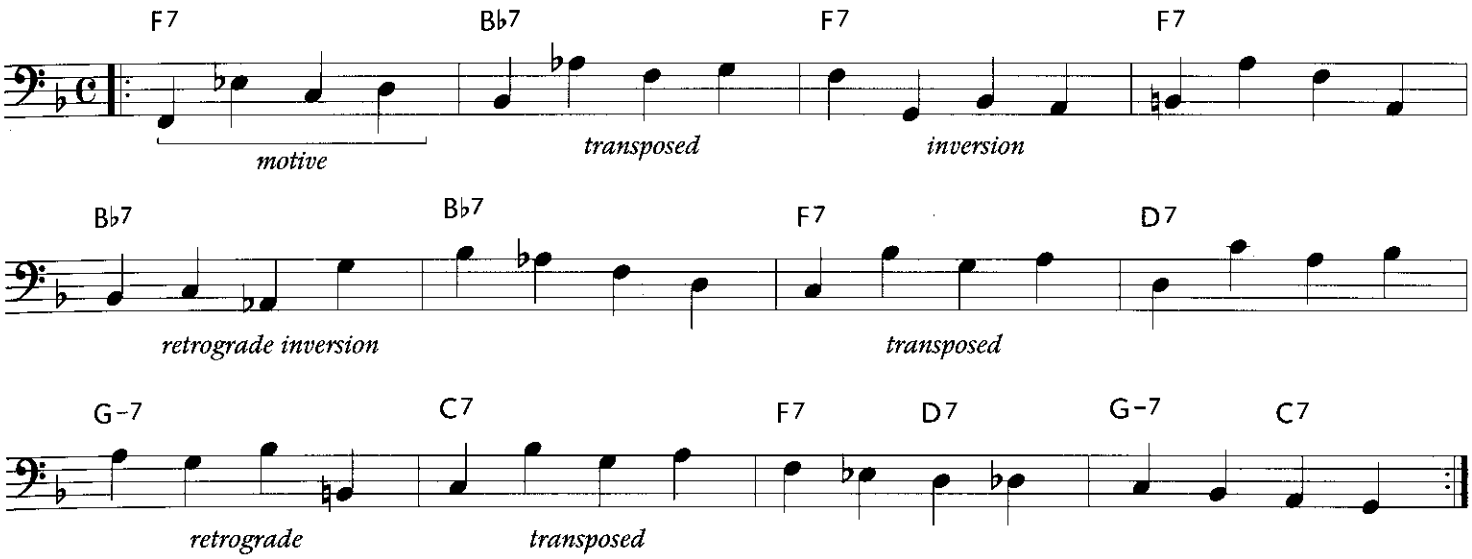
SEQUENCES

Sequences can create melodic structure in a walking bass line. Here is an example of a bass line using diatonic and chromatic sequences:

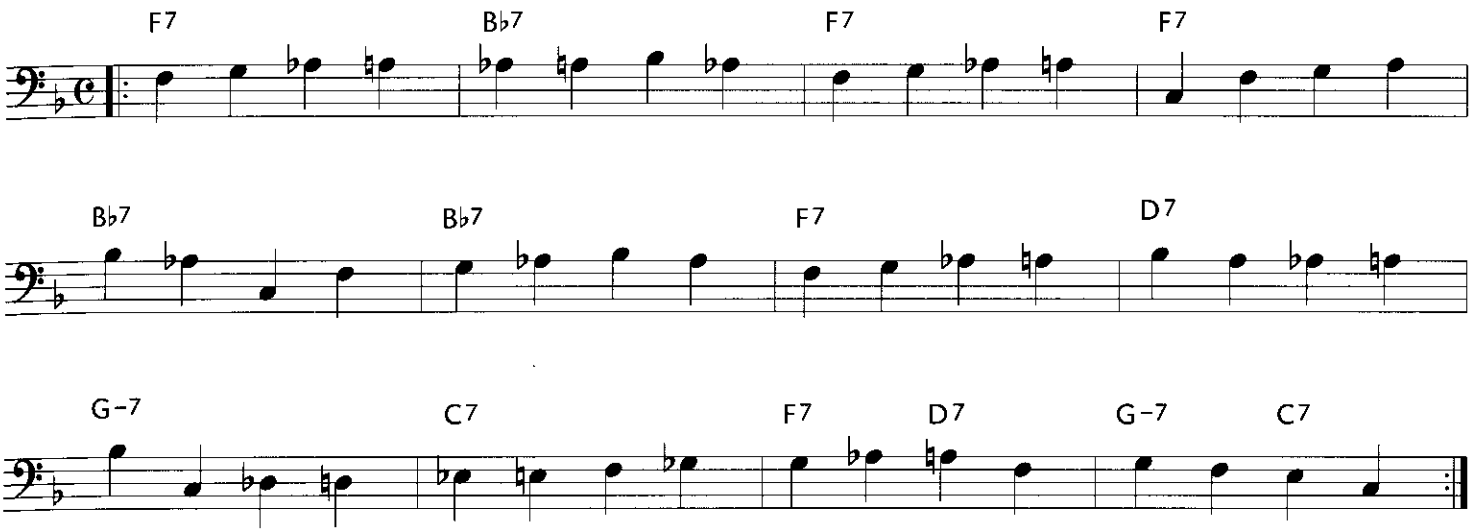


MOTIVES

Motives can be used to create a bass line. Here is an example of a bass line using variations on the motive stated in the first bar.



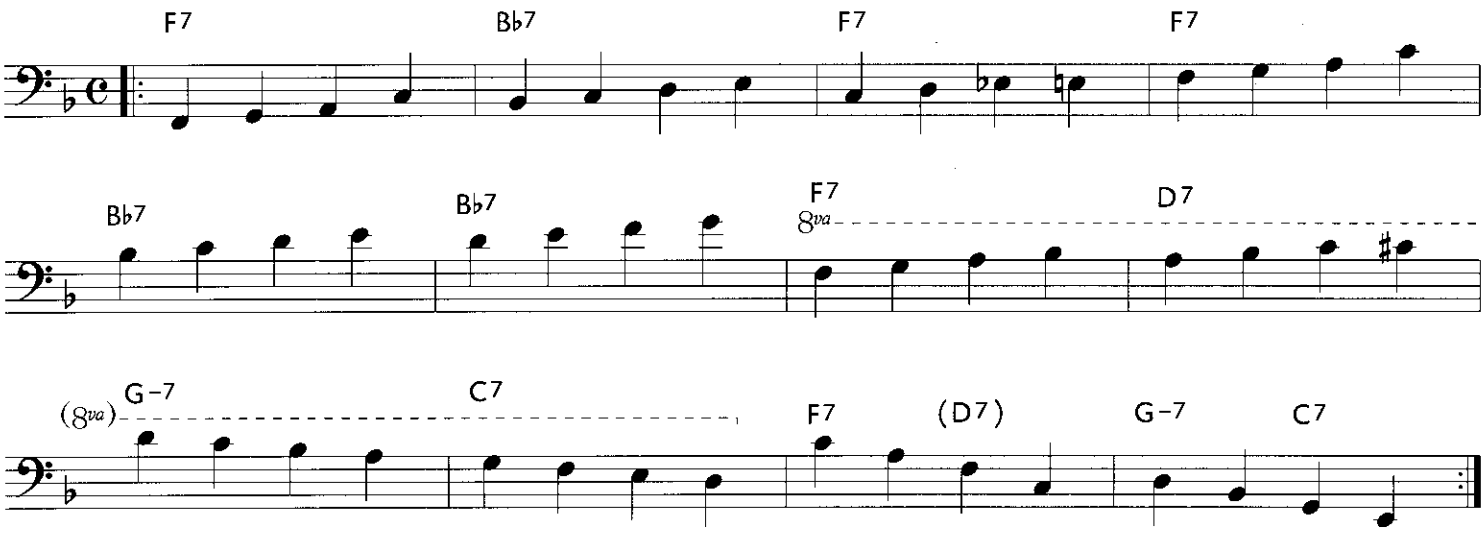
Bass lines can incorporate ideas from the melody of a tune. The following bass line uses (loosely!) melodic motives from Monk's *Straight No Chaser.*



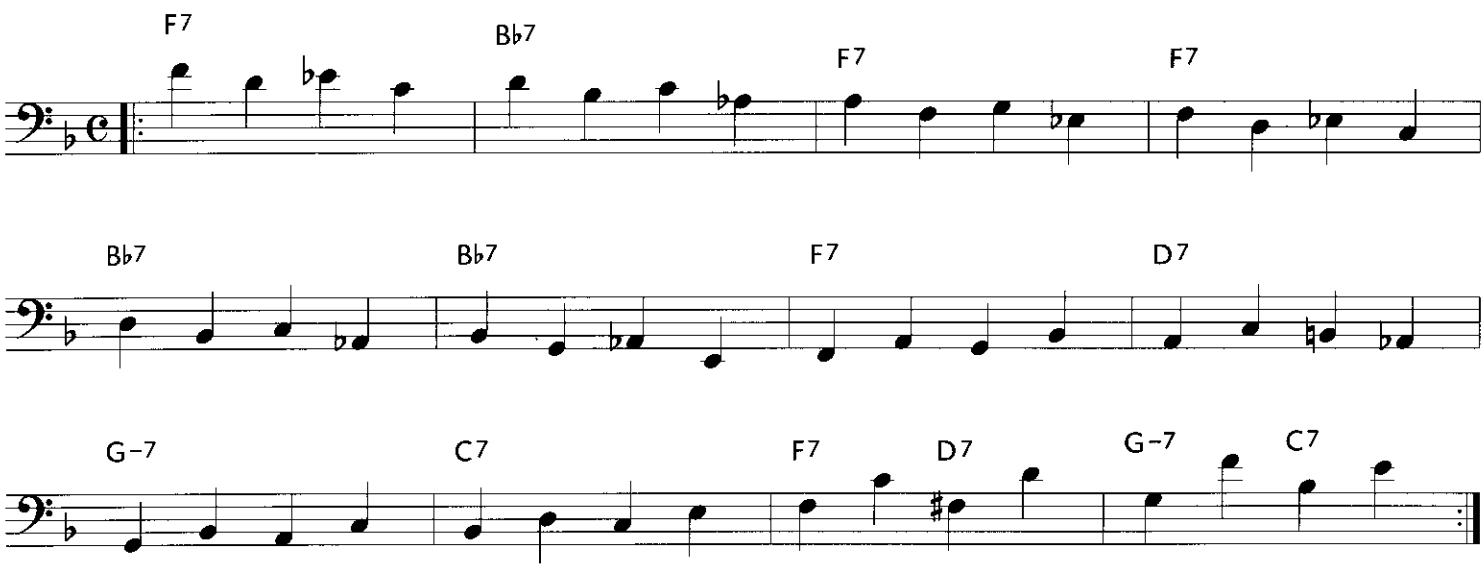
MELODIC CONTOUR

The direction of a walking bass line creates a melodic shape or contour. Ascending lines tend to create more tension than descending lines. It helps to think of your bass lines in long phrases, not just bar to bar. Any strong melody will have a shape lasting longer than one or two measures. Practice creating melodic shapes in four, eight, twelve, or sixteen bar phrases. Here are a few examples of using direction and longer phrases to influence the feel of a walking line:

Ascending, Then Descending Motion



Descending, Then Ascending Motion



These concepts can add variety and colour to walking bass lines. In the right context they may sound great, and in the wrong context they may be disastrous. Always keep in mind that the bassist's role in a group is primarily to provide the harmonic and rhythmic foundation.

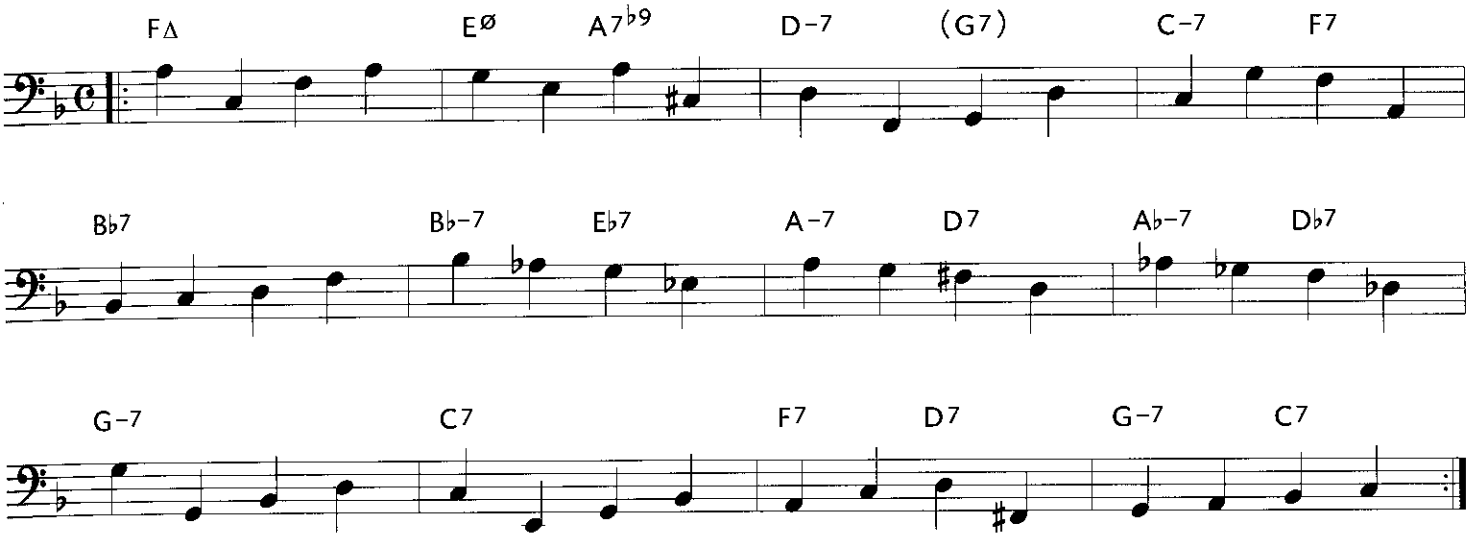
USING HARMONY IN BASS LINES

The basic blues progression used so far is only a harmonic framework. There are numerous possible chord substitutions that any bassist should know. The following examples show some of the common methods of chord substitution, and some common "changes" used on a blues. It is obviously important that your bass line outlines the new chords.

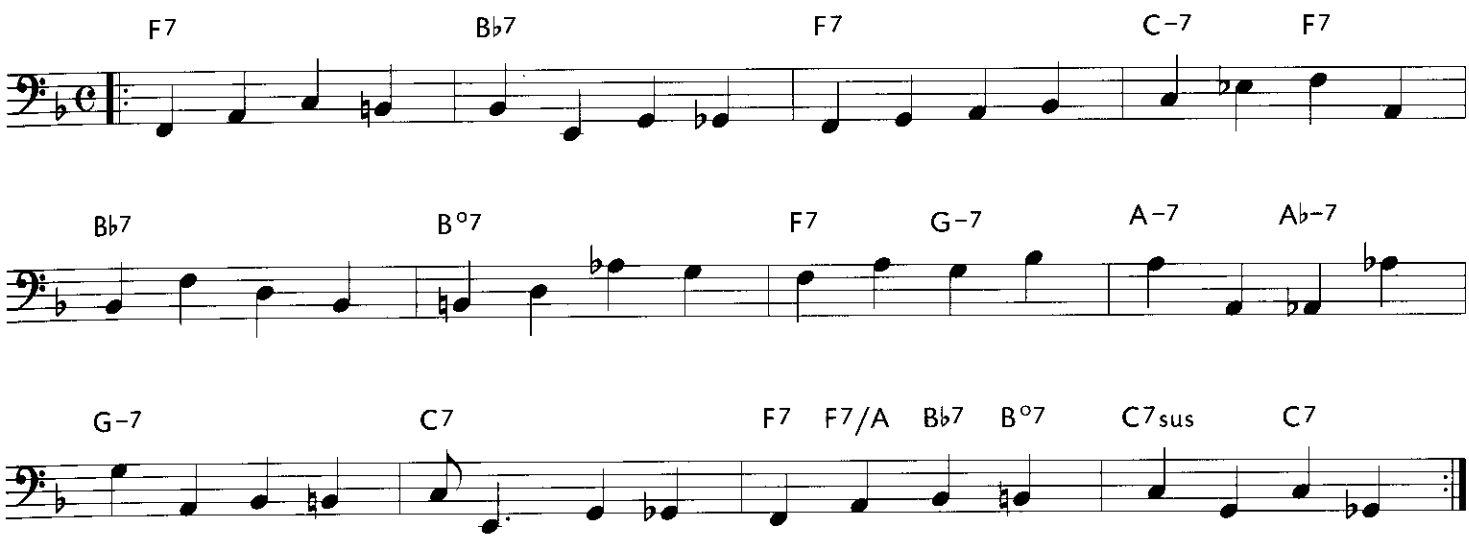
Note that you can "impose" these changes on the group you are playing in (which may or may not be a good thing), or you may have to react to someone else's changes.

ALTERNATE CHANGES

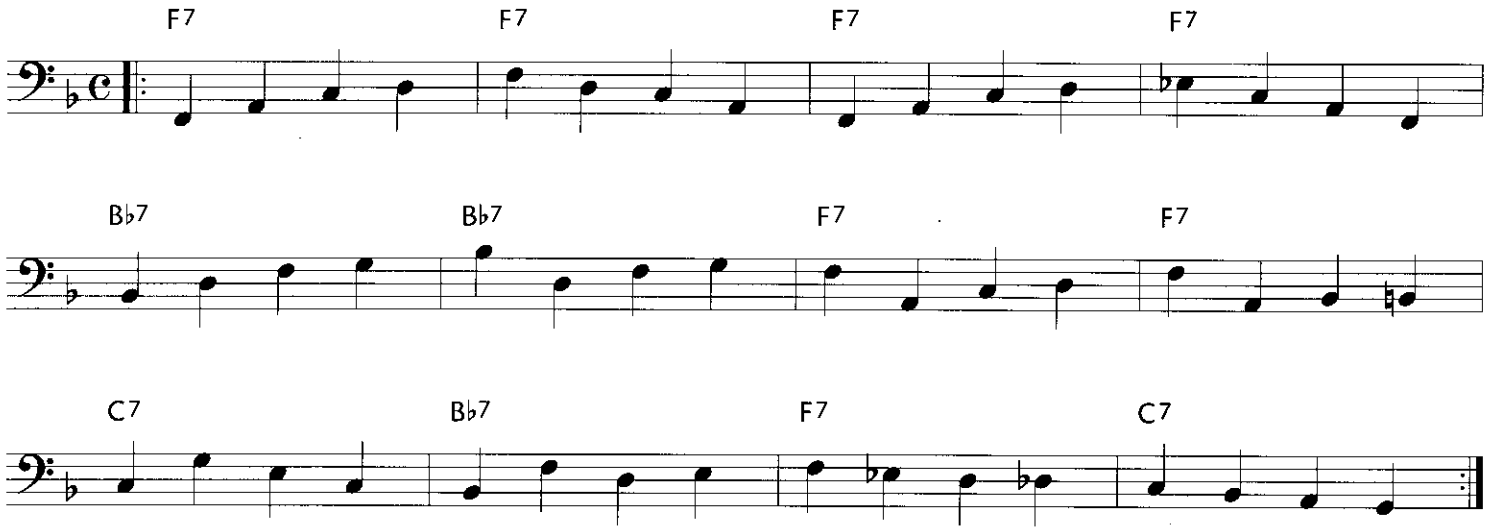
Here is a common progression that most musicians refer to as "Bird Blues." The bass line uses a combination of chordal and scalar ideas, with a few sequences thrown in.



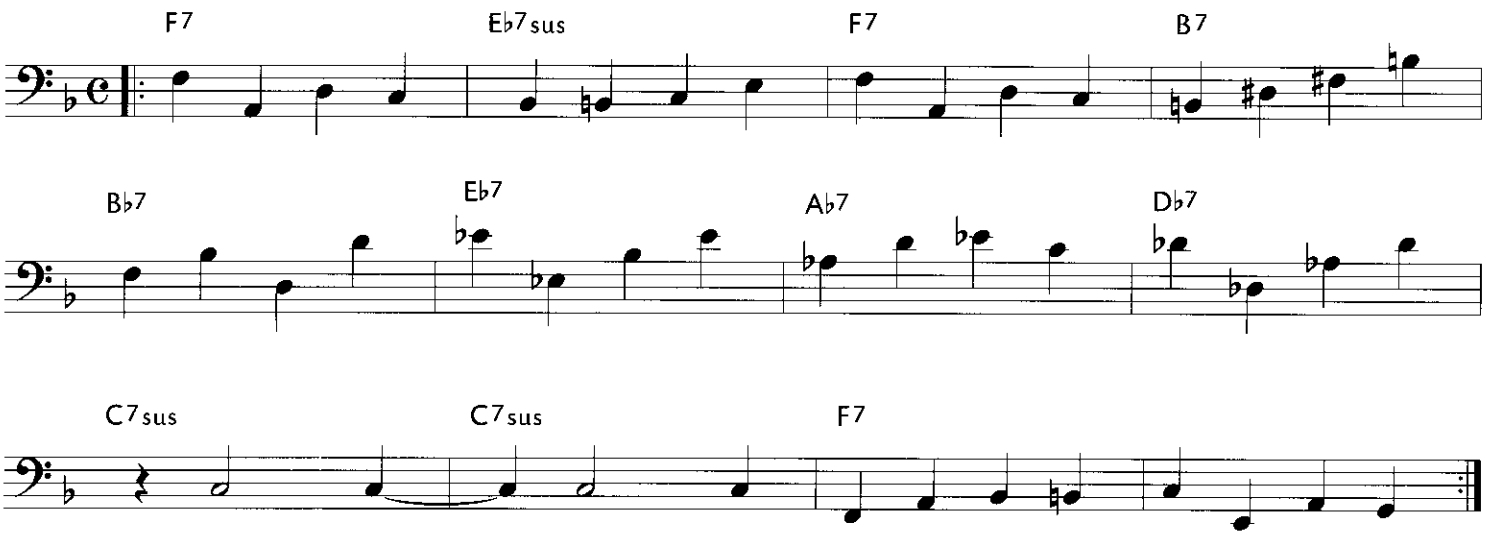
This is a chord progression that may be used on a slow blues:



This is a simpler version of the blues that any bass player should know. This bass line is simple and repetitive, and sounds more like R&B than a walking line. The bass line needn't be so triadic in a jazz context.

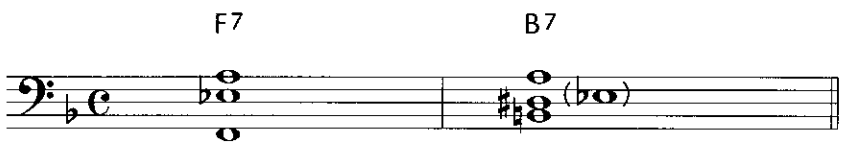


Here is another blues chord progression, this time from John Coltrane's *Some Other Blues*. The bass line is played by Paul Chambers.

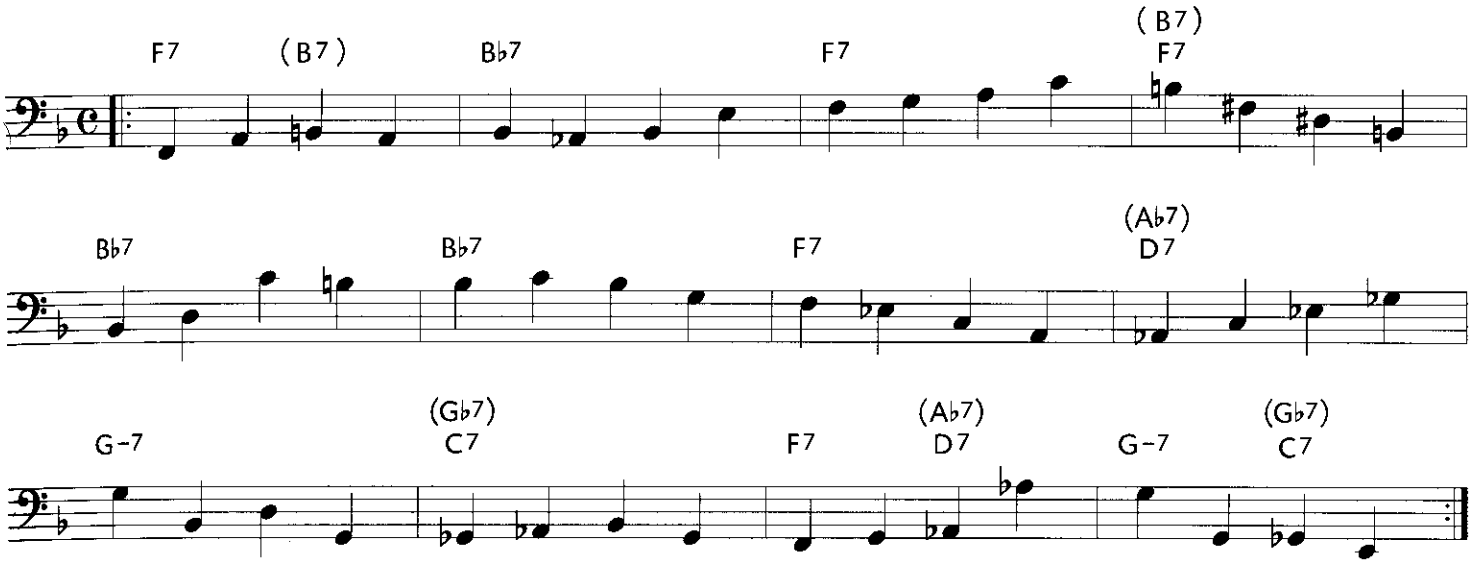


TRITONE SUBSTITUTION

A common harmonic device that is used widely by bassists is tritone substitution. The idea behind it is that the root of any dominant chord can be replaced with a root of the interval of a tritone away. It works because the 3rds and 7ths (the defining notes of the chord) are shared between the two chords. For example, the 3rd and 7th of an F dominant 7th chord are A and E♭. The 7th and 3rd of a B dominant 7th are A and E♭ (D♯) as well. B is a tritone away from F.

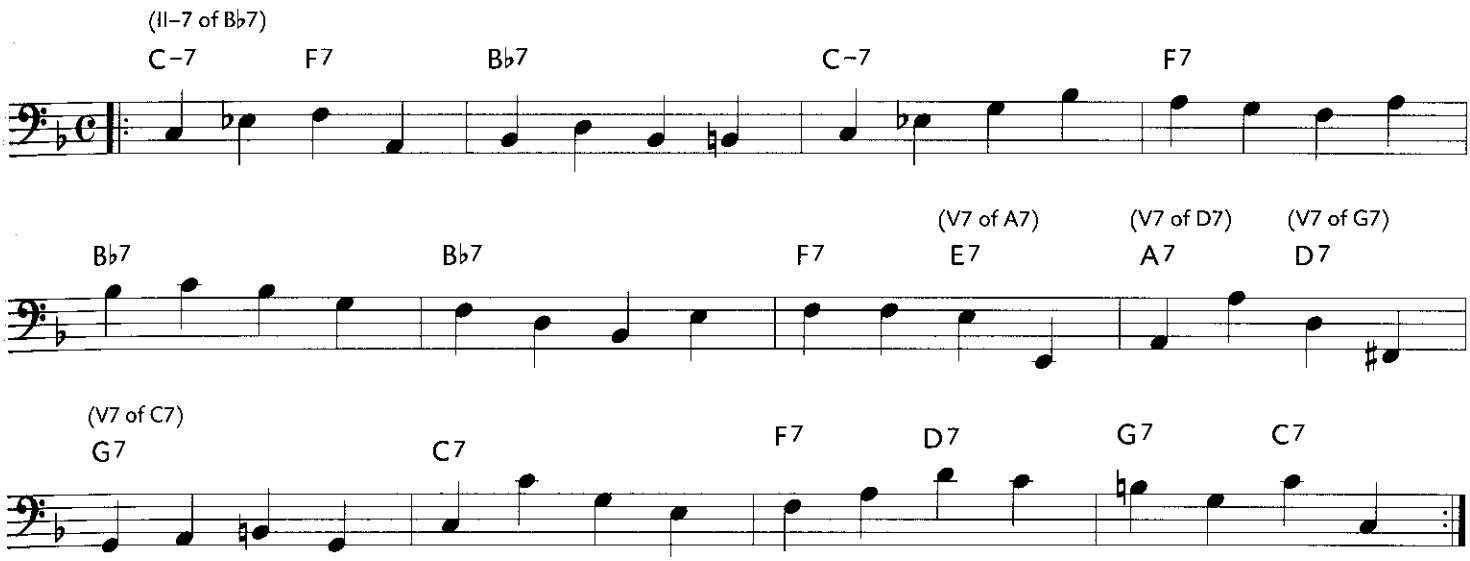


Tritone substitution only works on dominant chords, and is most effective on chords resolving down a fifth. This next example shows a bass line using tritone substitution on a basic blues progression:



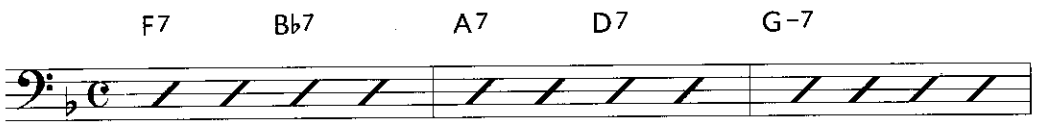
SECONDARY DOMINANTS AND ADDED II–7 CHORDS

You can create more harmonic movement by adding secondary dominant chords. They become V7 of the following chord (the primary dominant chord – C7 in this case – is not considered a secondary dominant chord). Placing a related II–7 chord in front of a dominant chord also creates more harmonic motion.
Listen to this bass line using secondary dominants and added II–7 chords:



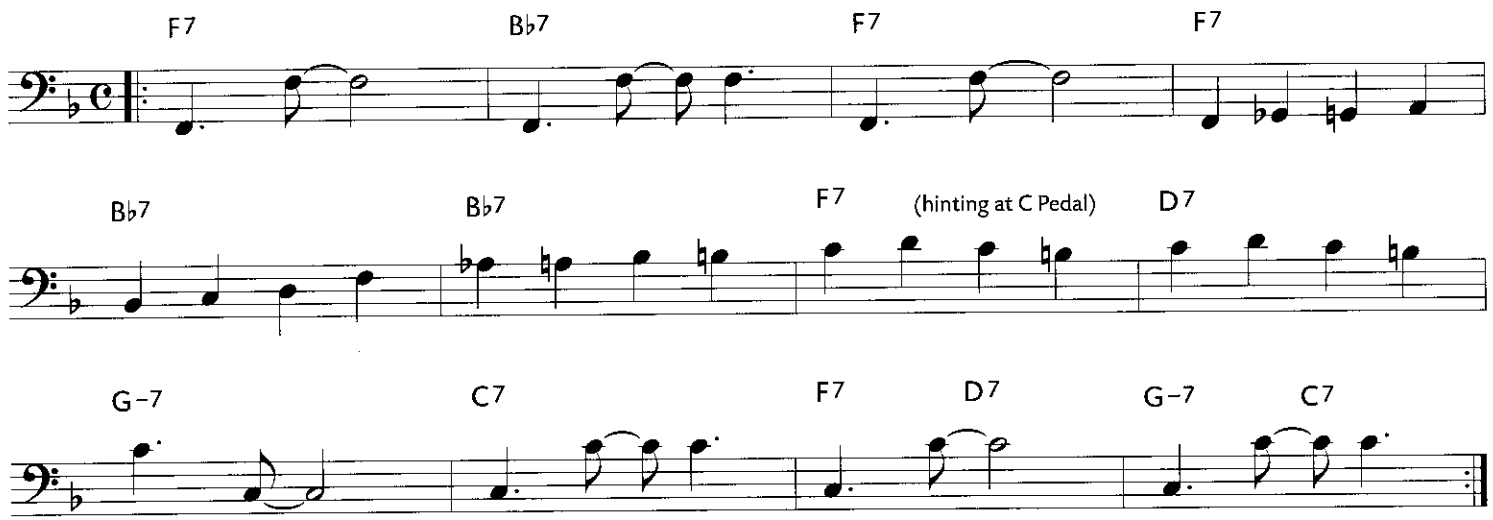
If you apply tritone substitution to bars 7 and 8 you get a common progression leading to the II chord (G–7 or G7):

or



PEDAL

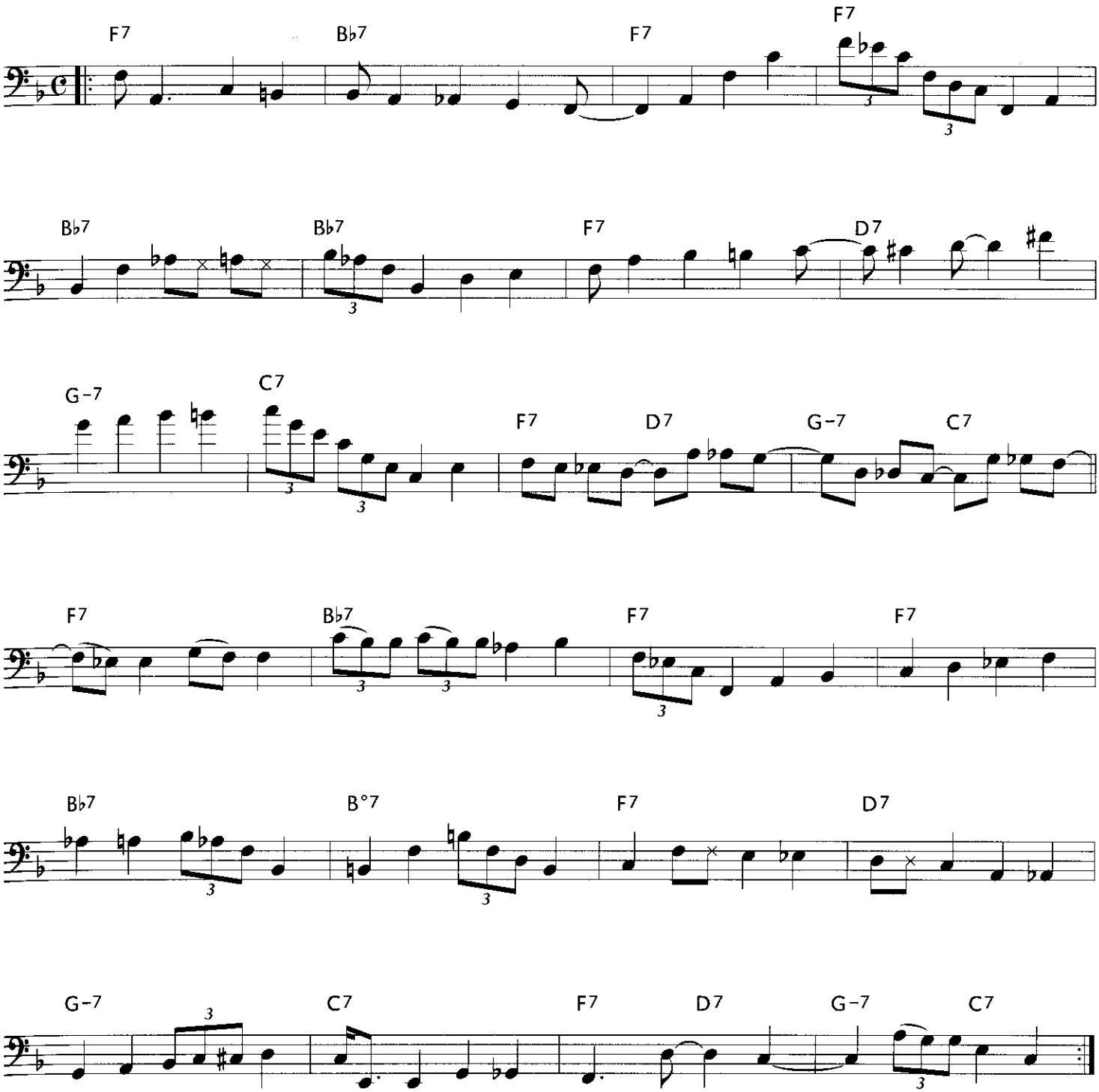
A harmonic "pedal" can be created by staying on one bass note over a series of chords. The most common pedals are on the tonic (root) or the dominant (fifth) of a given key center. They are a great way of building harmonic tension. Listen to this bass line with the chords "over top" of the pedals. It uses both a tonic and dominant pedal in the key of F.



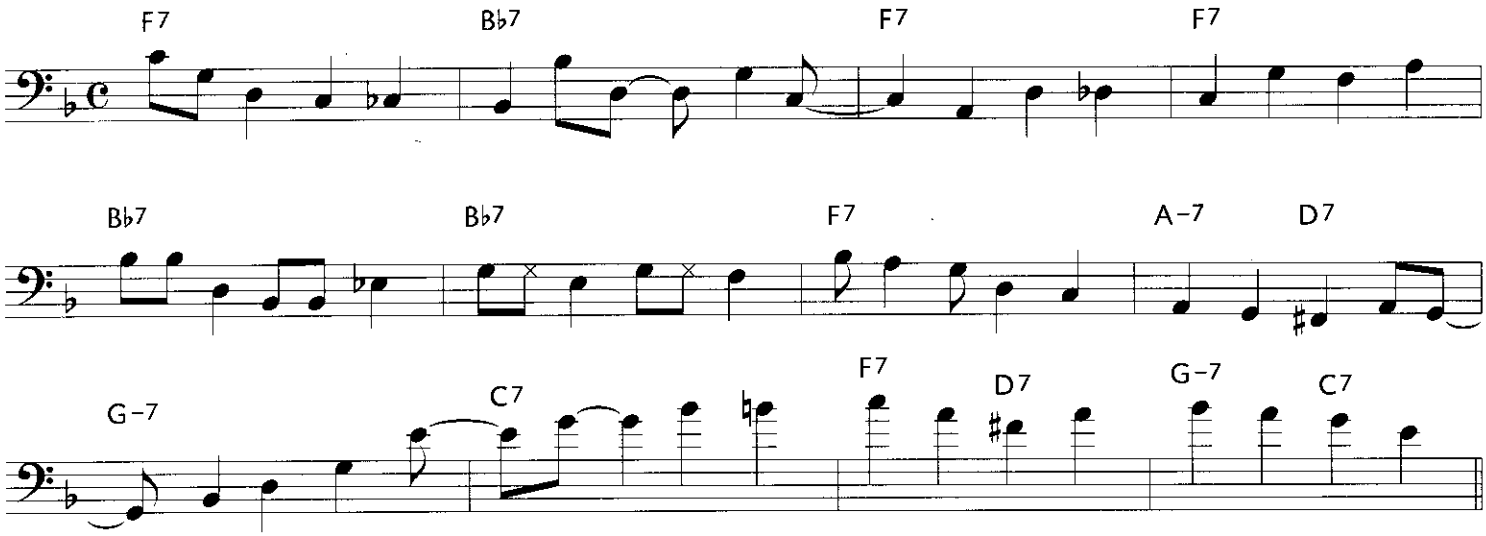
As a bassist, you are expected to know many harmonic variations of the blues, or any standard tunes. Listen to as many recordings as you can get your hands on, so that you are prepared for the many possibilities (in a jazz setting, the comping instrument or soloist may want to play different changes from chorus to chorus!).

USING RHYTHM IN BASS LINES

The quarter note is the basic pulse of a walking bass line. However, there is a lot of room for rhythmic variation while still maintaining the basic pulse. So far most of the examples have used quarter notes. Now play this:

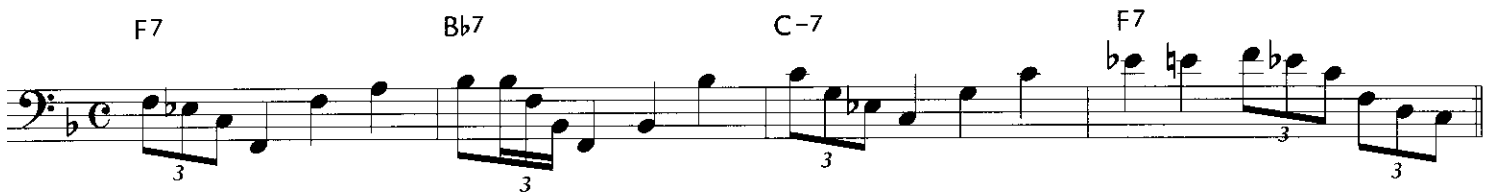


Rhythm can bring a walking bass line to life! It can also destroy the momentum, so use discretion. Check out Paul Chamber's bass line on *Straight No Chaser* with Miles Davis. Not only is it a great bass line on its own, but it fits beautifully with what Miles is playing.



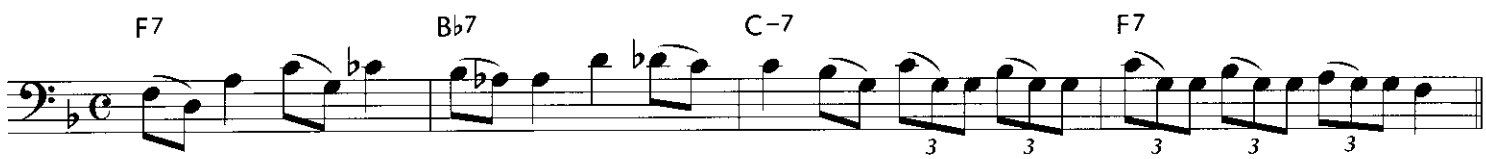
DROPS

Drops can happen on any beat, and they create a sense of motion towards the lowest note.



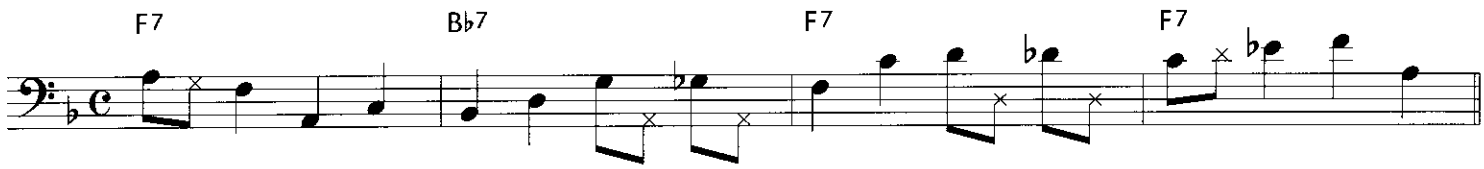
PULL-OFFS

Play the first note of two slurred notes with both hands, then "pull" the left hand off the string, which sounds the second note.



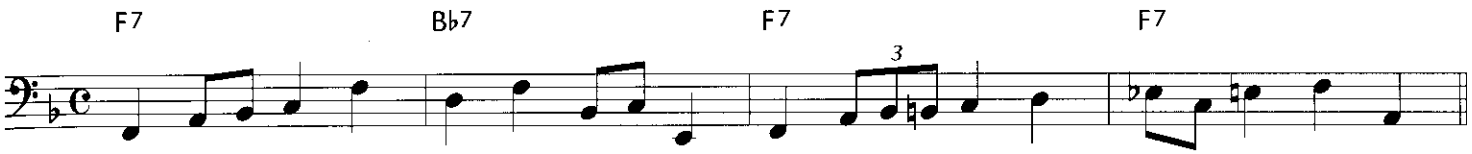
SKIP BEATS

The left hand mutes the string while the right hand plays the note. This creates the sound of a "ghost note", or skip beat.



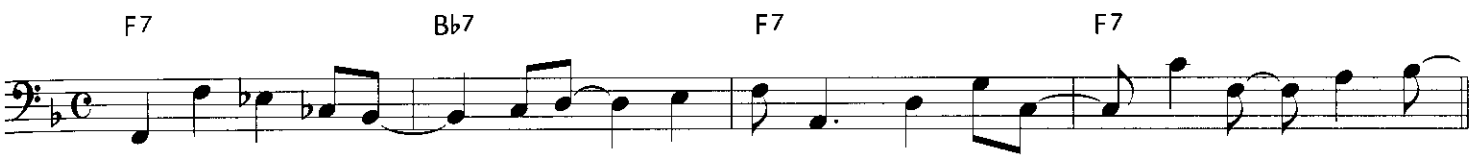
EIGHTH NOTES & TRIPLETS

If you overdo these it can sound like a bass solo, which could get you fired in a hurry, so use discretion!



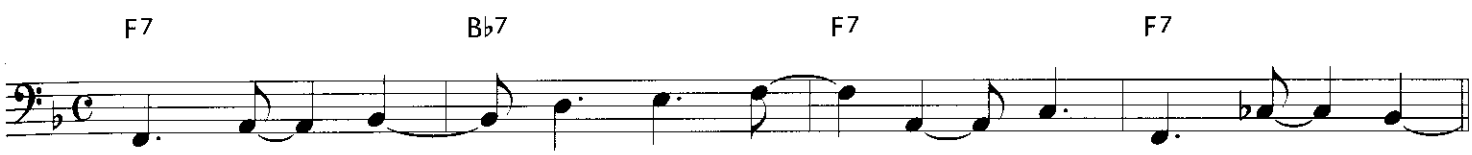
ANTICIPATIONS

Comping instruments often anticipate the harmony (the "and" of four, for eg.). To create a feeling of forward motion, the same can be done in a walking bass line:



RHYTHMIC MODULATION / OVER-THE-BARLINE RHYTHMS

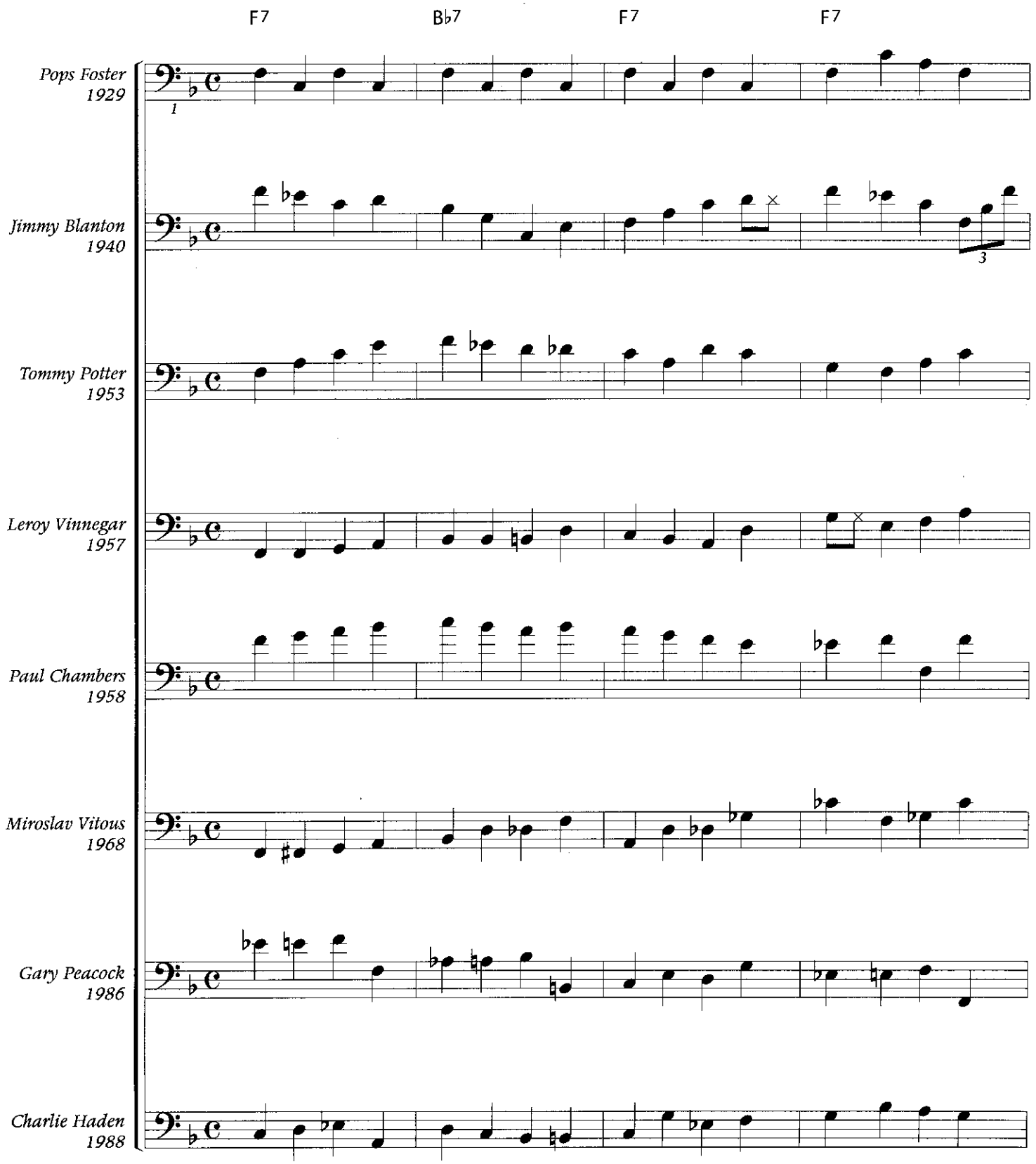
In the right context, over-the-barline rhythms can sound great. This three-over-four pattern implies another time feel over the existing one.

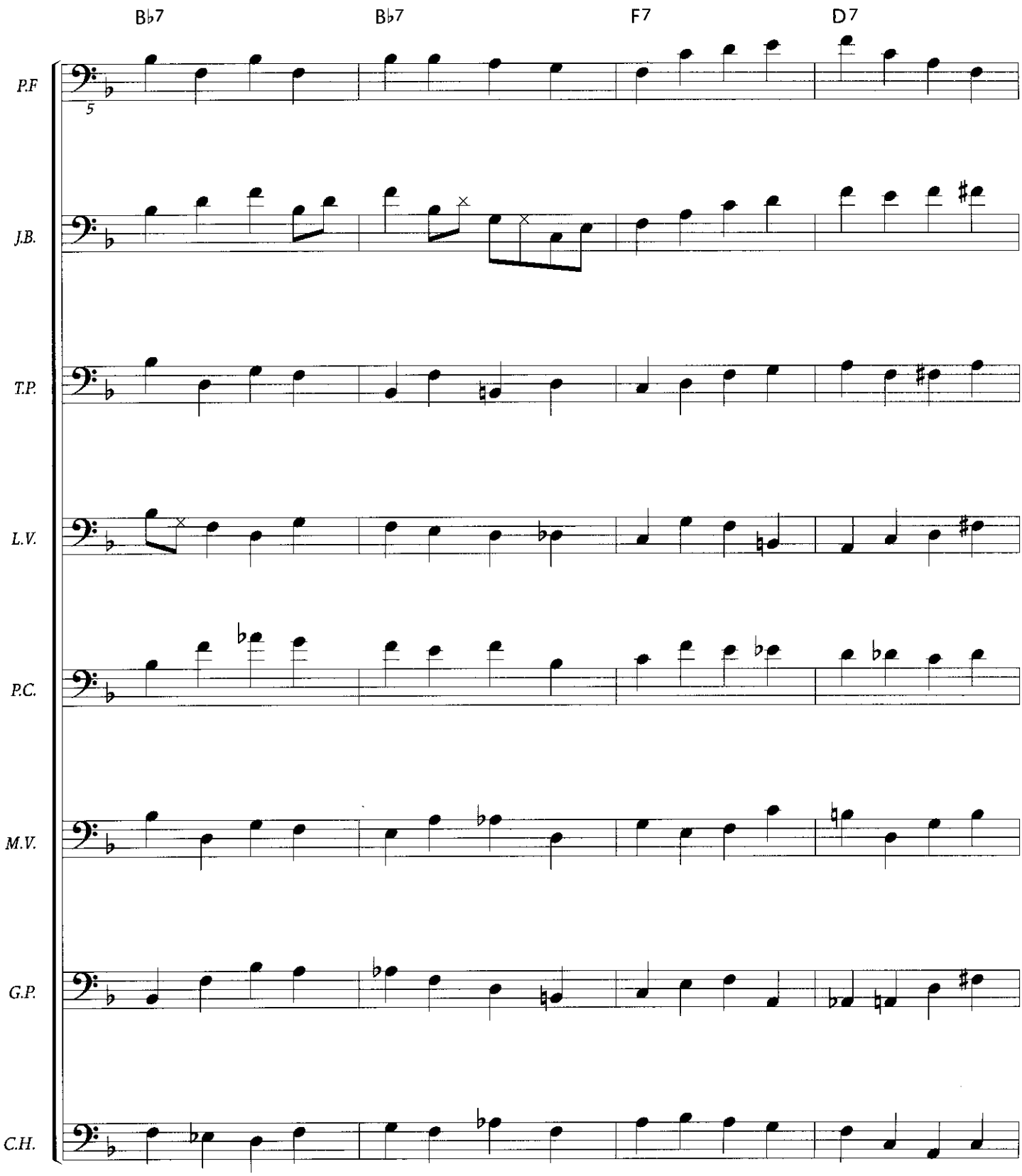


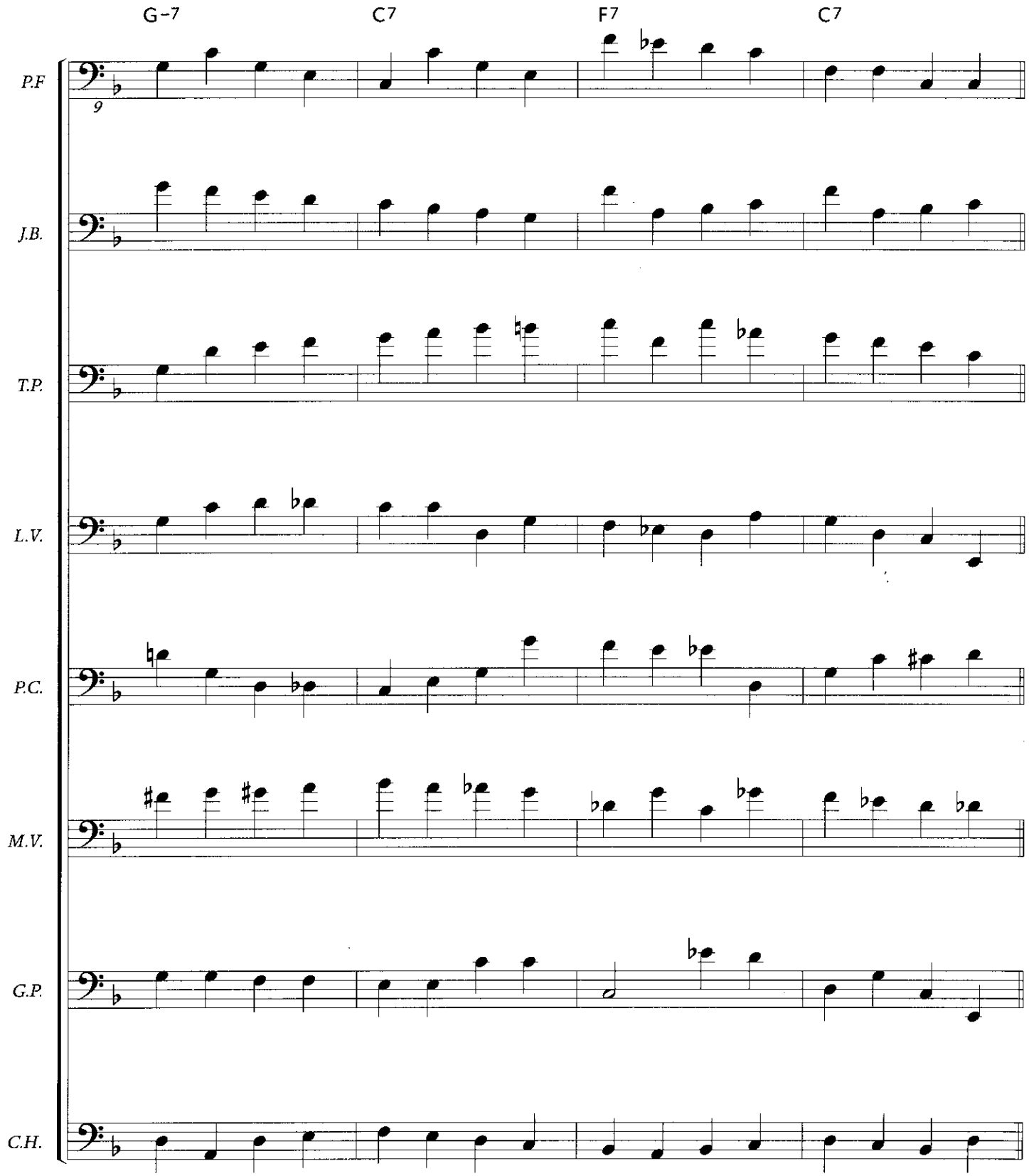
For more patterns, see chapter 12: "Over-the-Barline Rhythms" later in the book.

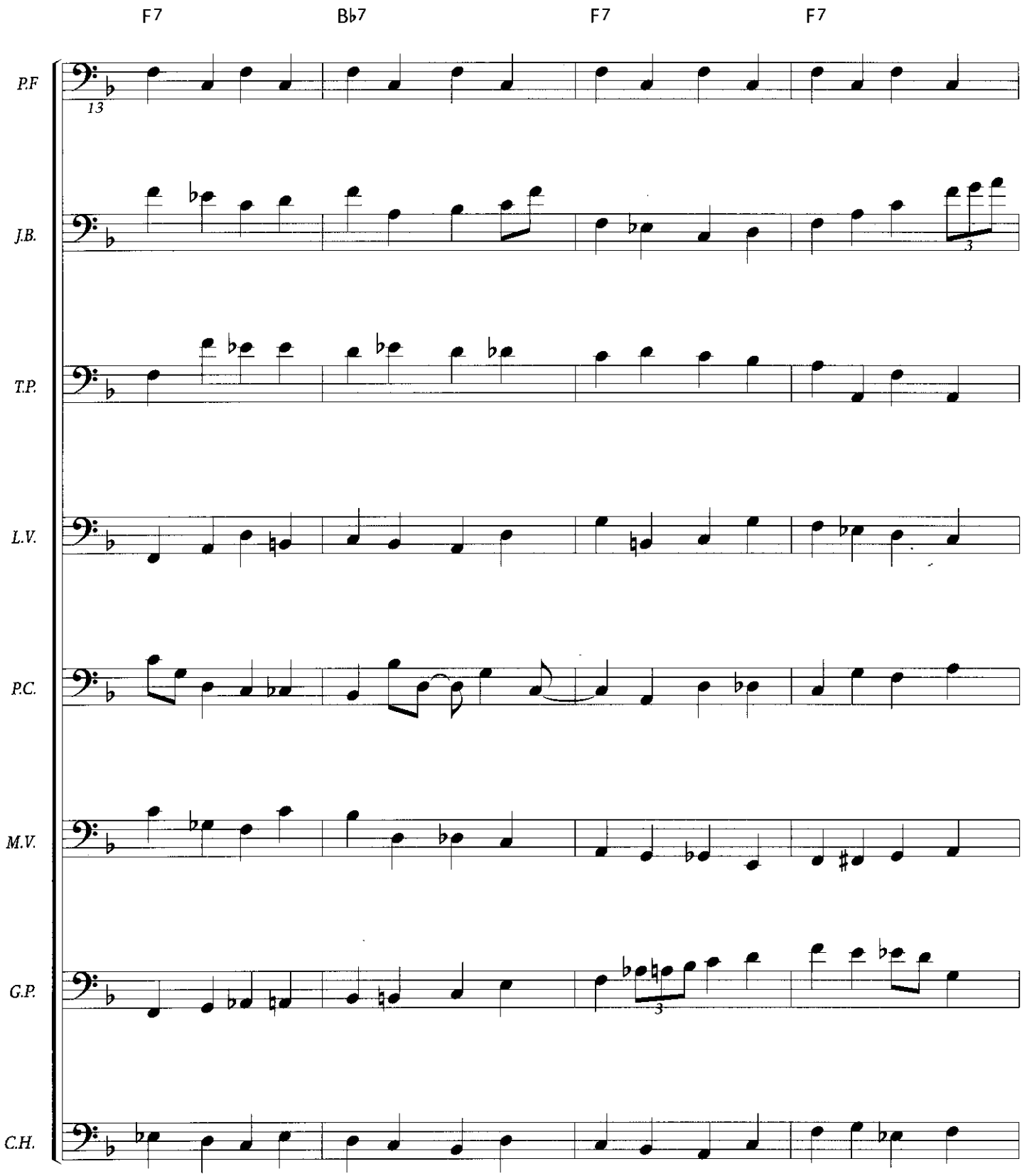
BLUES TRANSCRIPTIONS (COMPARISON VIEW)

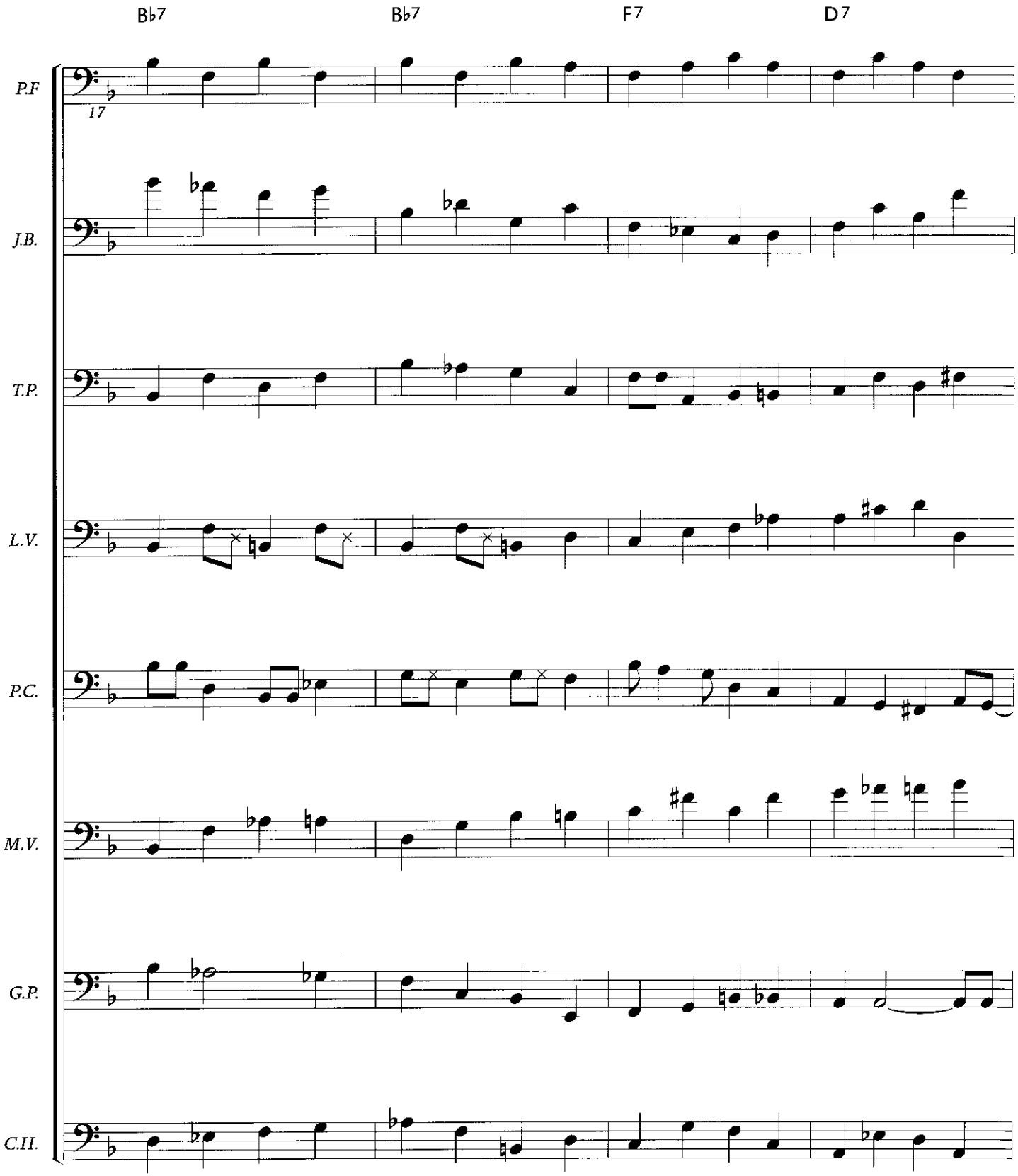
These transcriptions allow you to see and hear what each of these bass players played on two choruses of the 12 bar blues form, measure by measure. The basic changes are above, but note that there are some variations from the basic harmony.

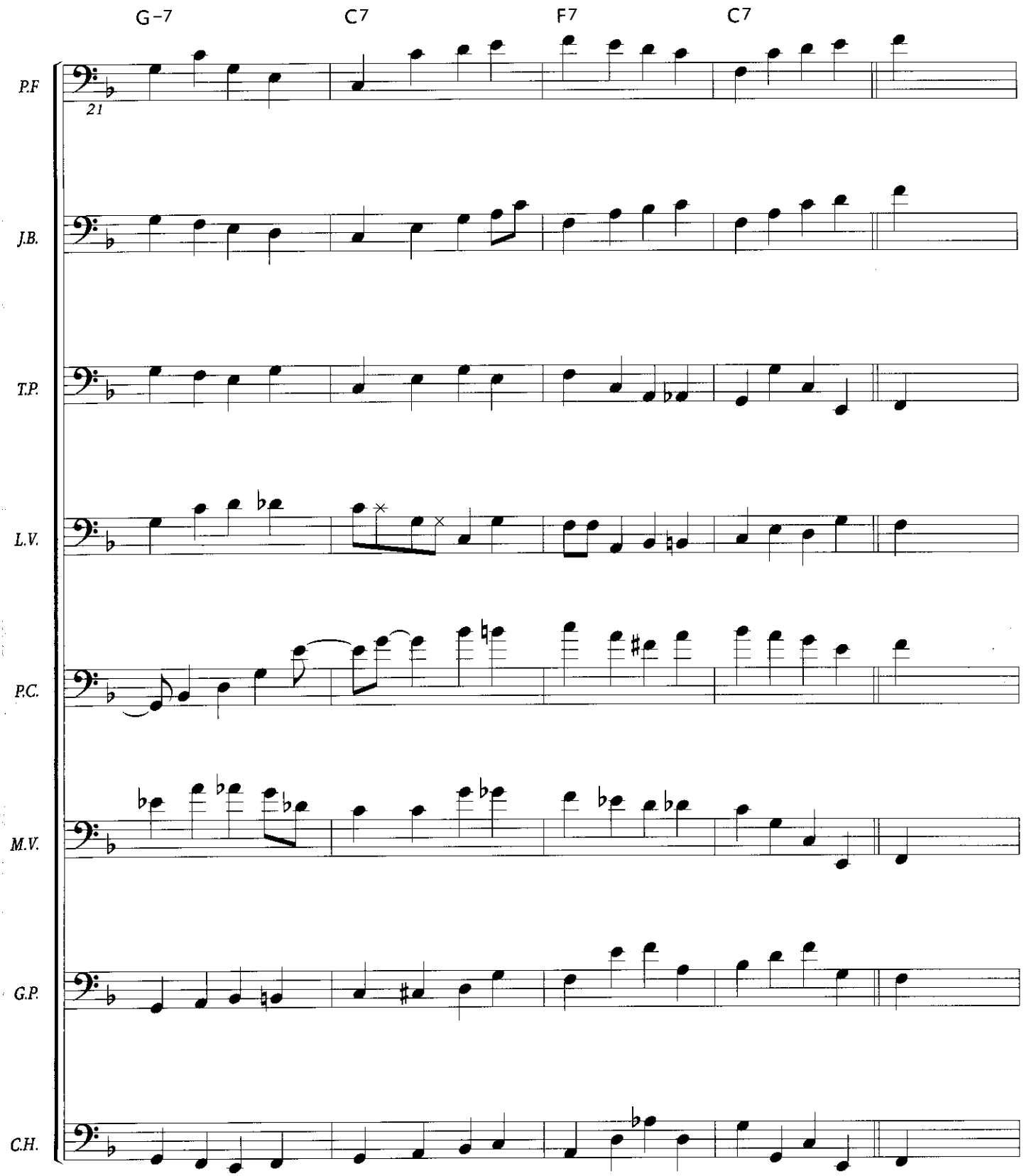



B♭7
B♭7
F7
D7
P.F
5
J.B.
T.P.
L.V.
P.C.
M.V.
G.P.
C.H.


G-7
C7
F7
C7
P.F
J.B.
T.P.
L.V.
P.C.
M.V.
G.P.
C.H.


F7
B♭7
F7
F7
P.F
13
J.B.
T.P.
L.V.
P.C.
M.V.
G.P.
C.H.

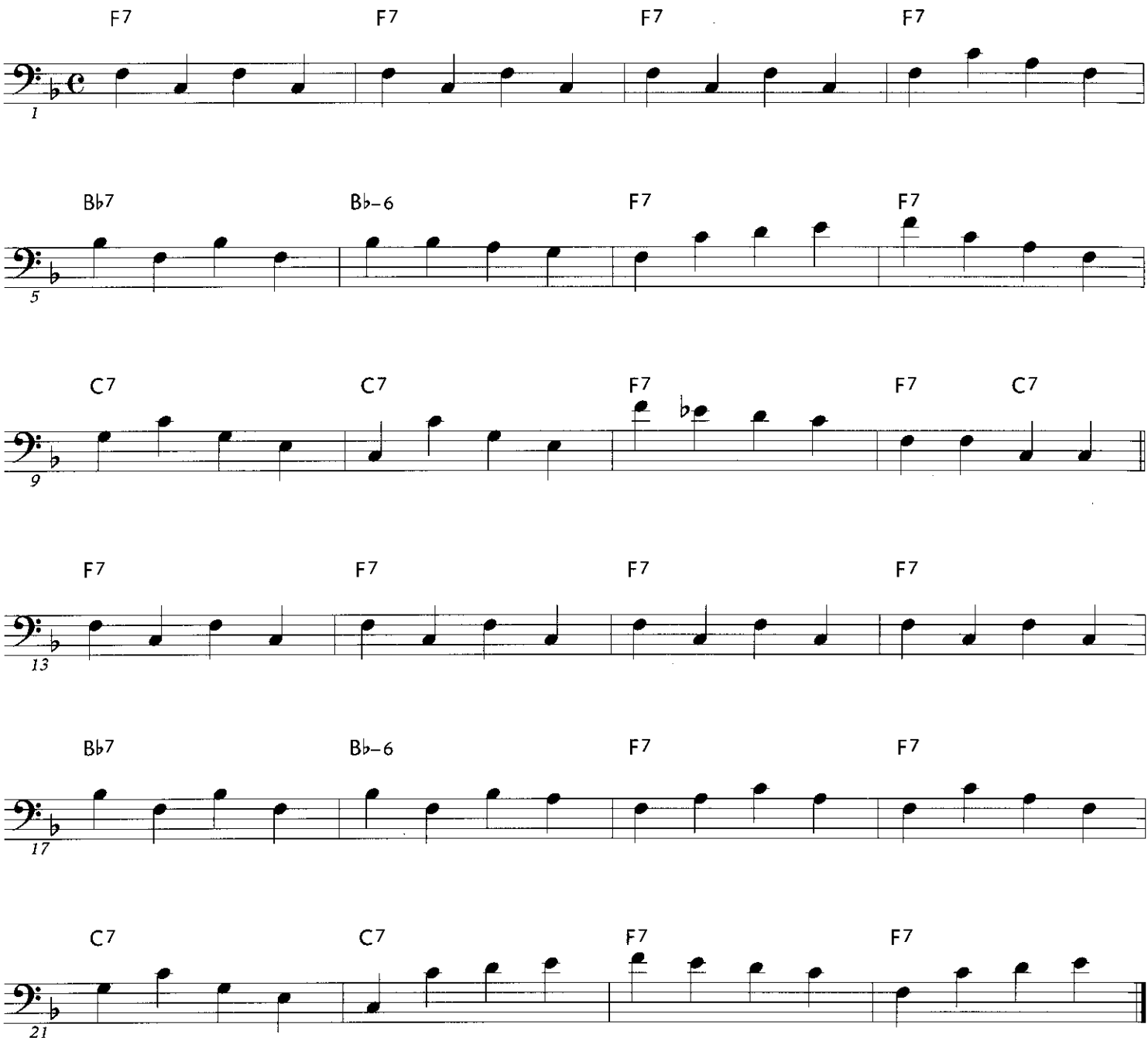

B♭7
B♭7
F7
D7
P.F
17
J.B.
T.P.
L.V.
P.C.
M.V.
G.P.
C.H.


G–7
C7
F7
C7
P.F
21
J.B.
T.P.
L.V.
P.C.
M.V.
G.P.
C.H.

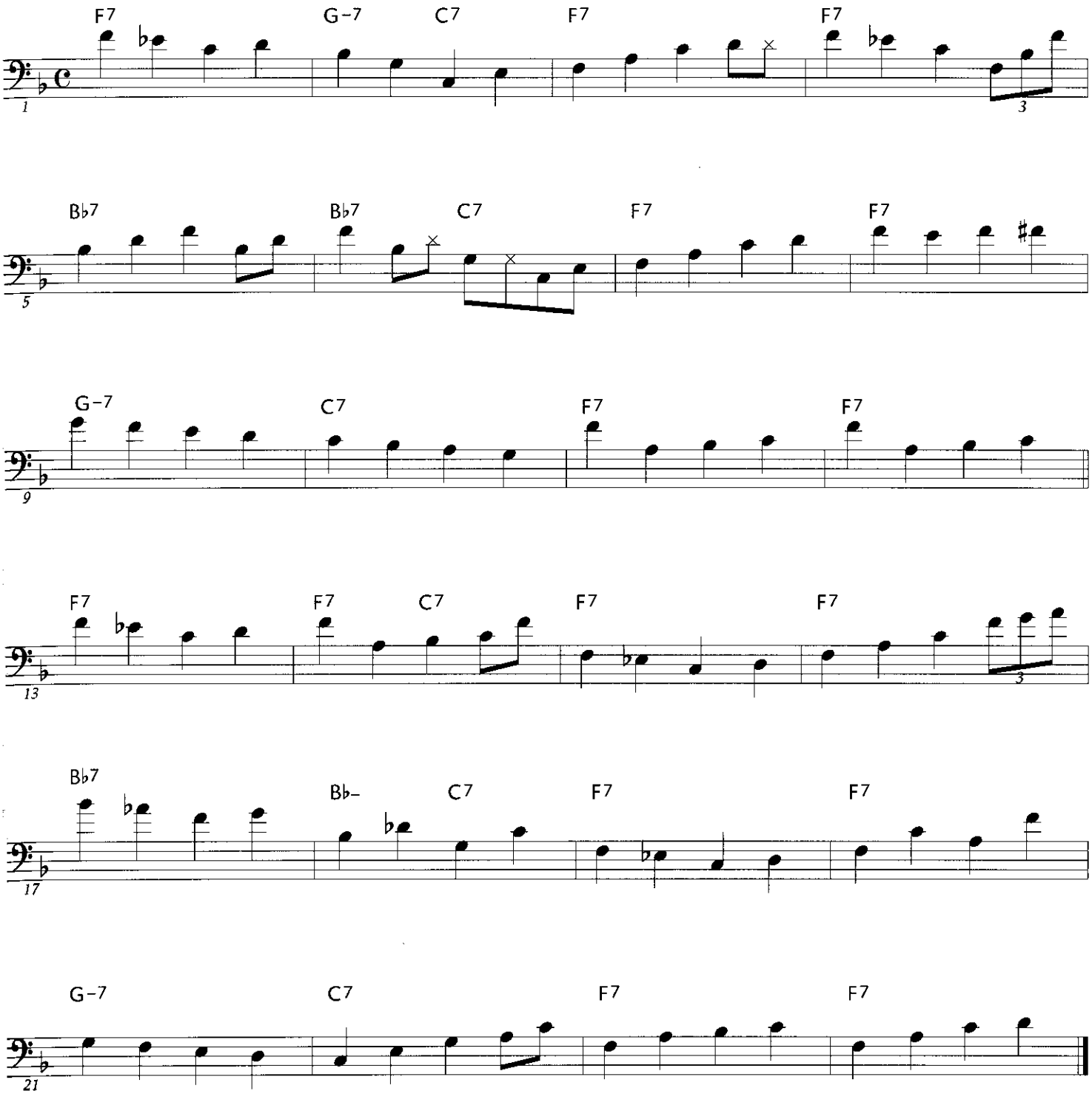
BLUES TRANSCRIPTIONS (PLAY VIEW)

This view allows you to play through each transcription without page turns.

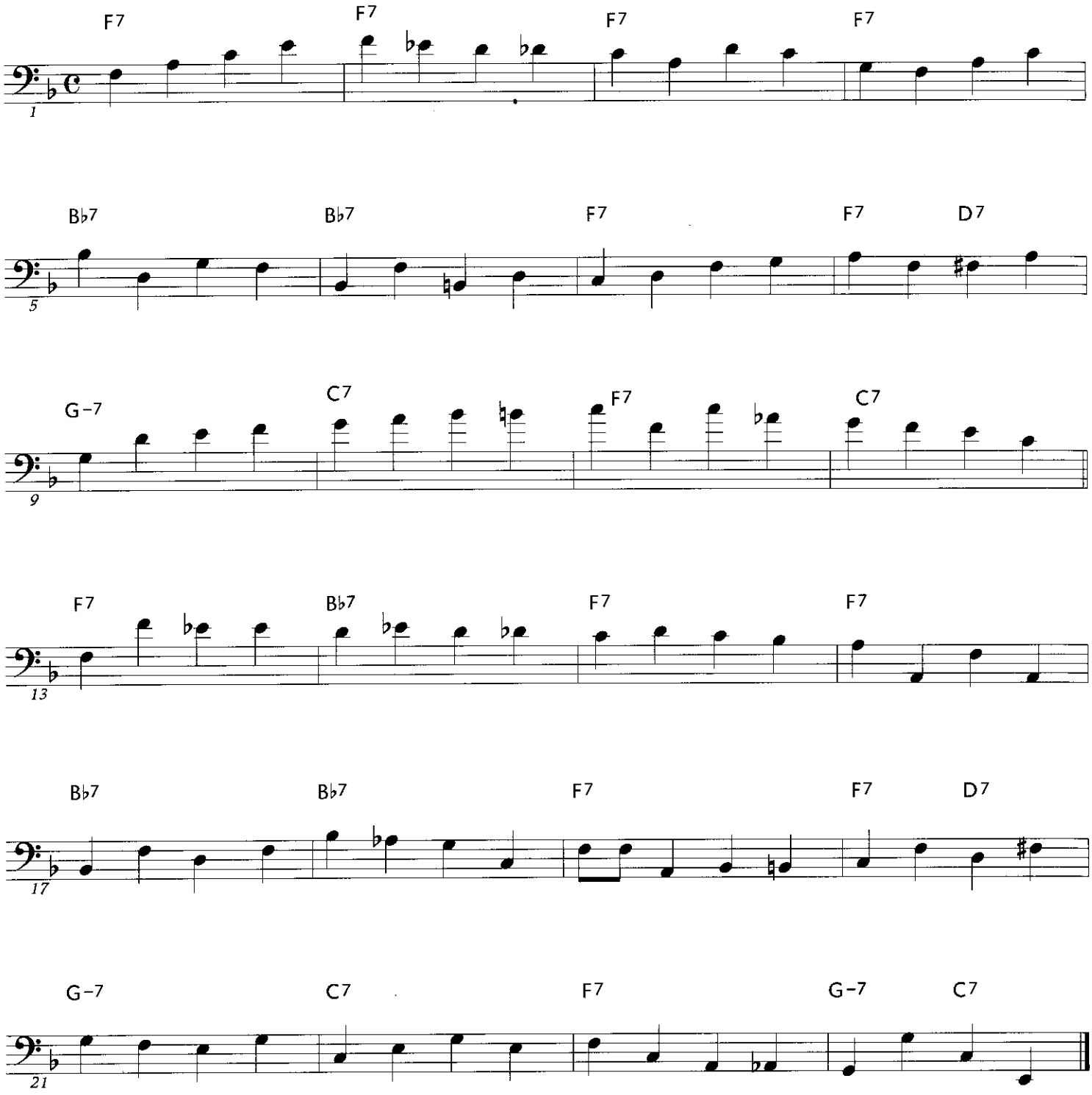
Pops Foster (1929)



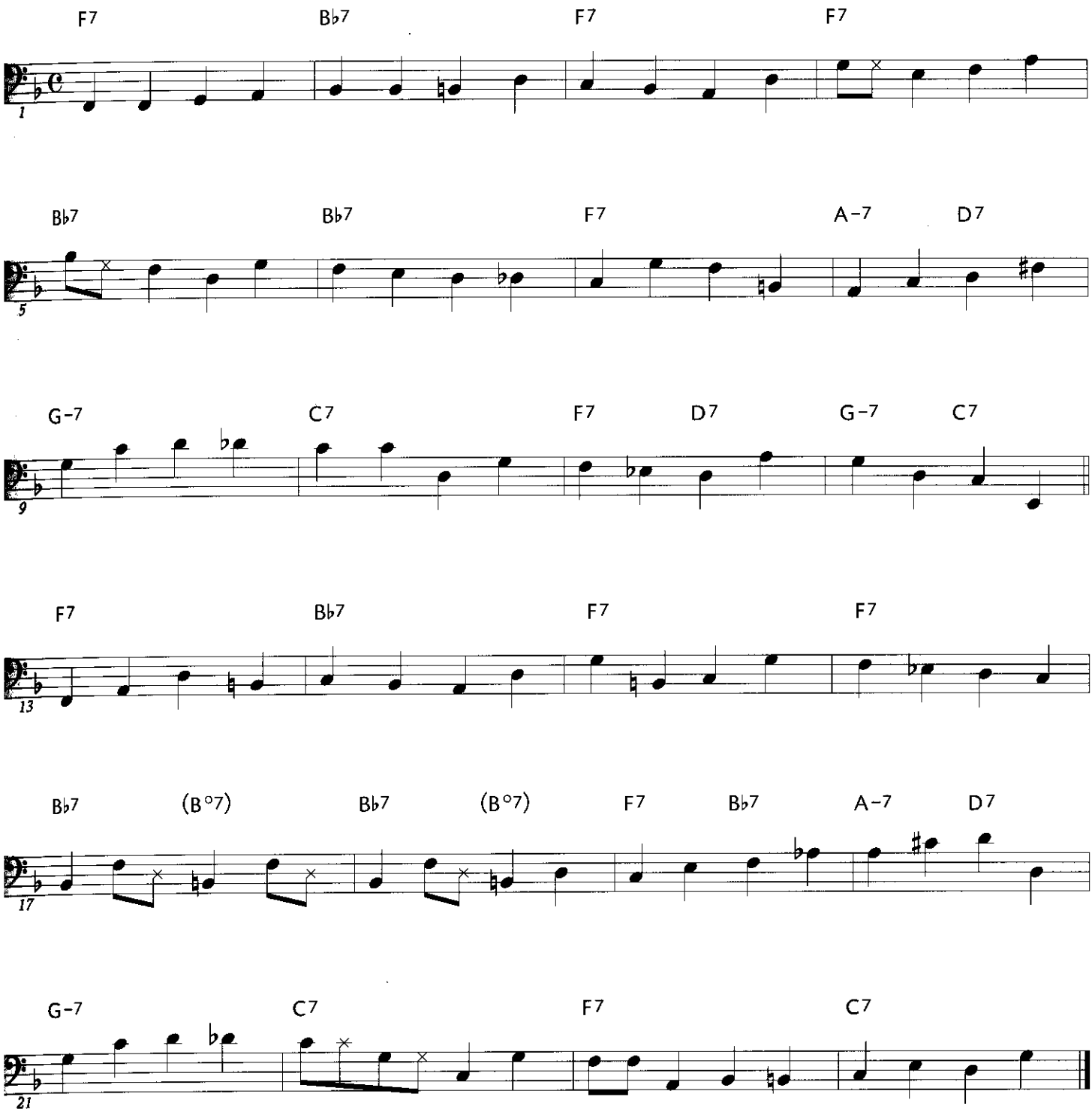
Jimmy Blanton (1940)



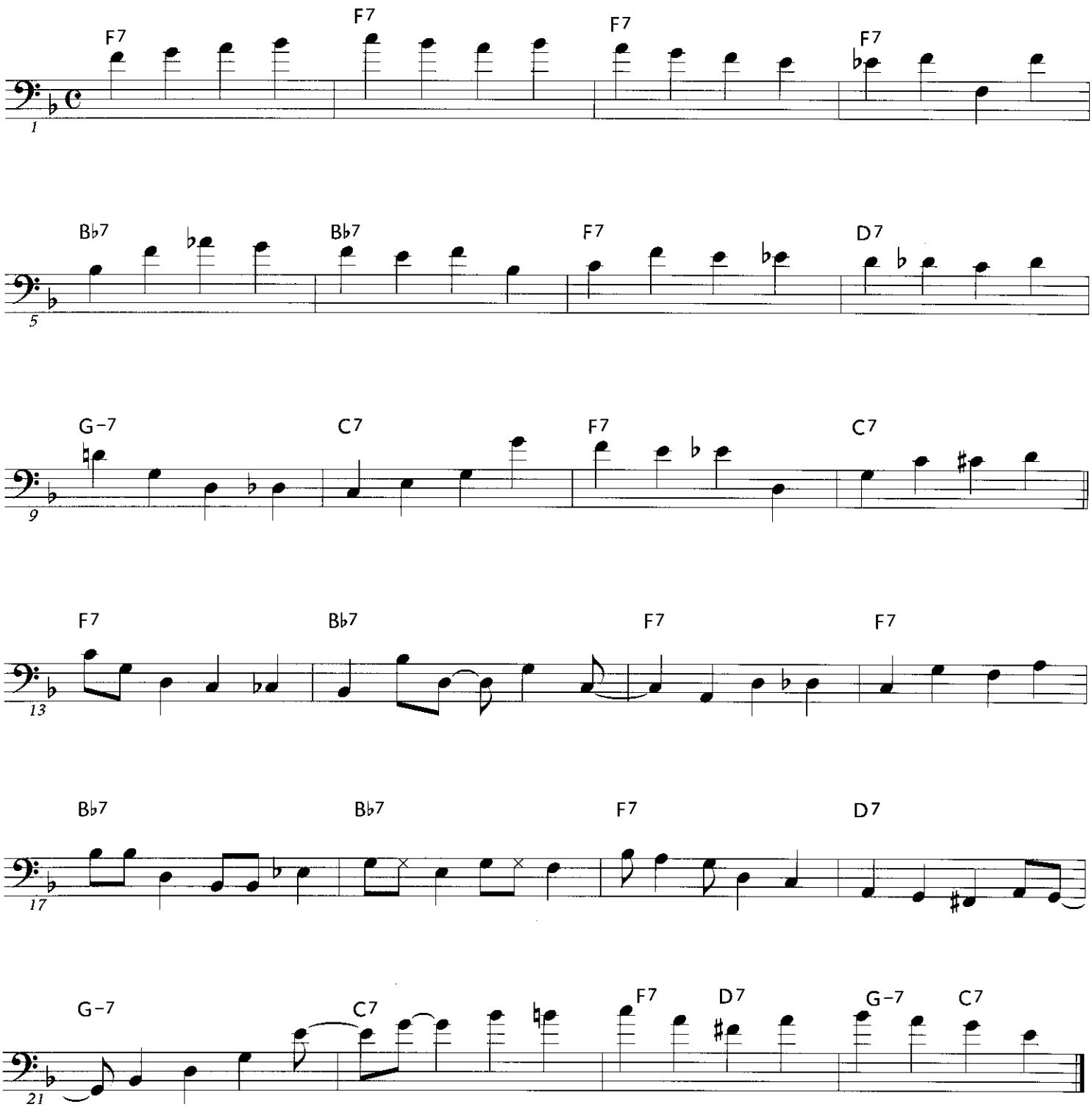
Tommy Potter (1953)



Leroy Vinnegar (1957)

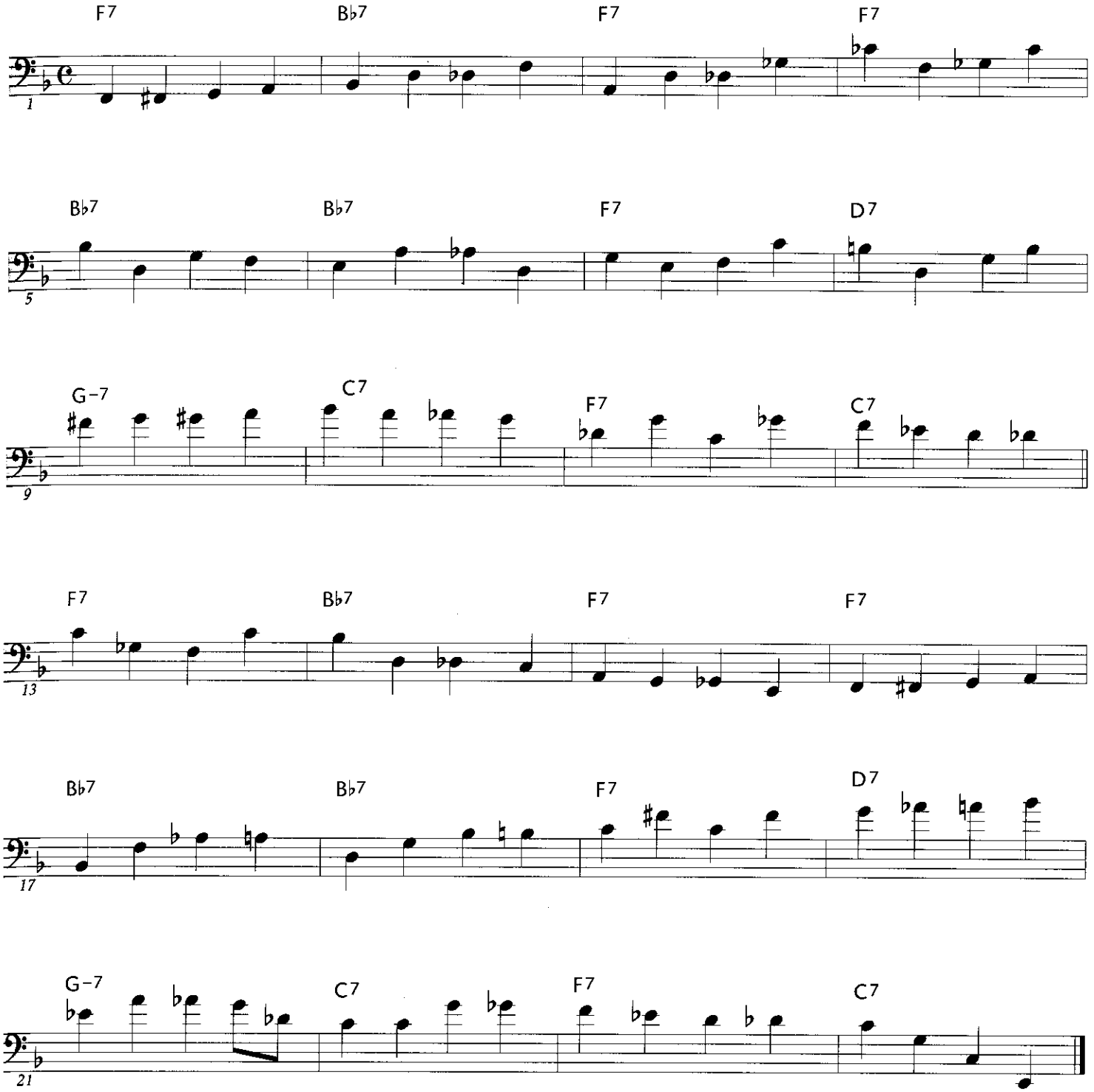


Paul Chambers (1958)

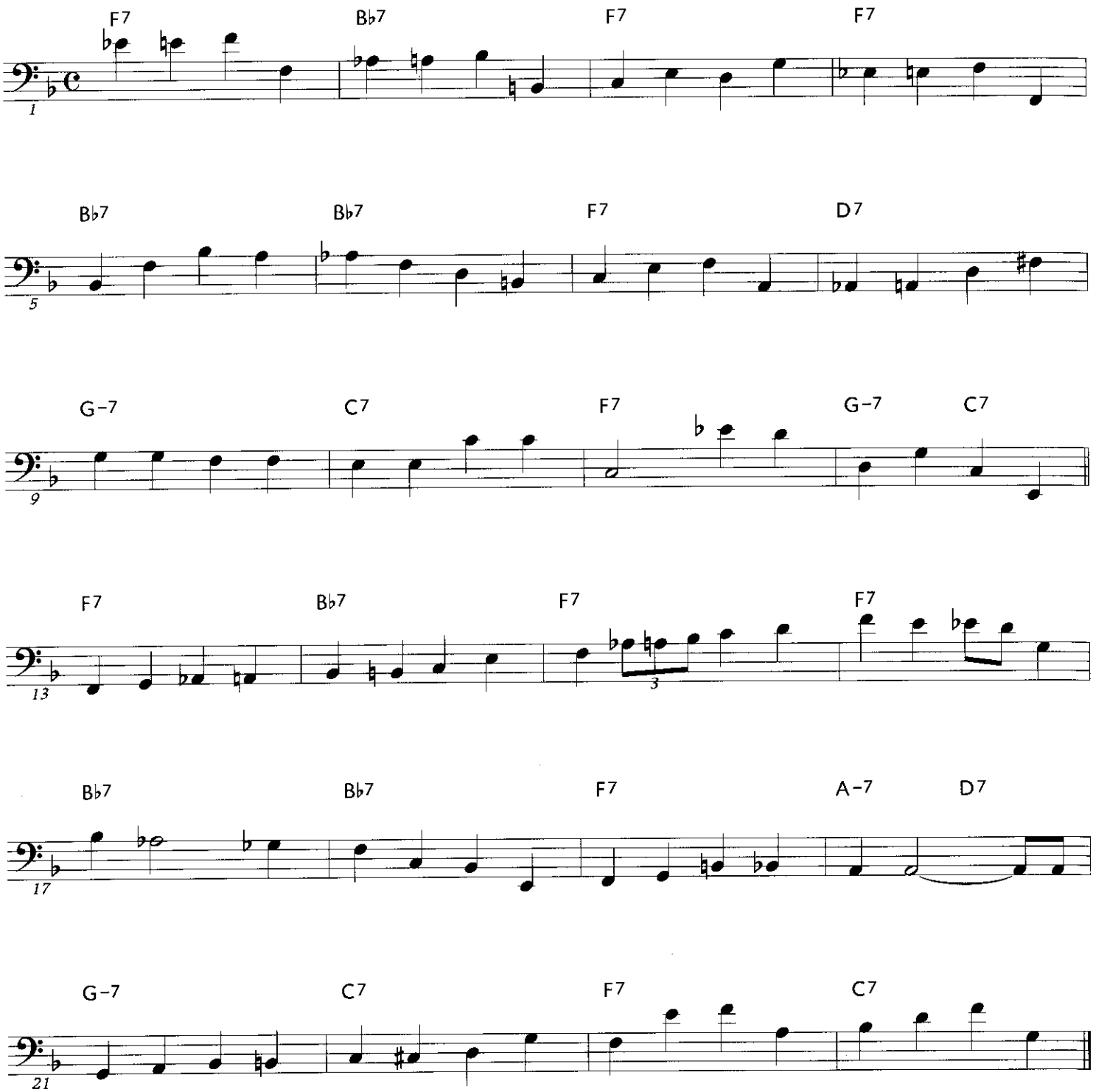


Miroslav Vitous (1968)

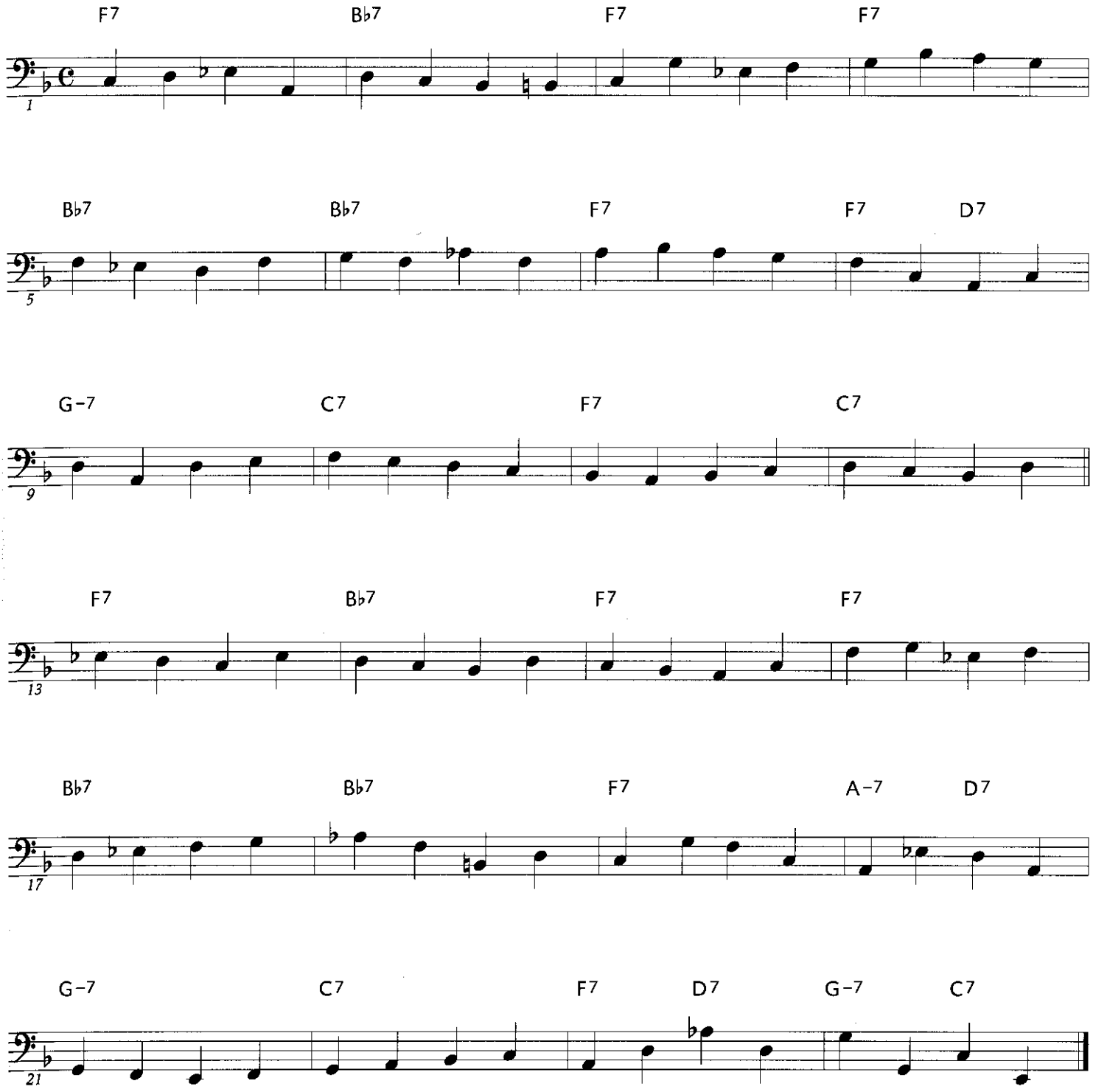
The harmony in this example is treated very loosely.



Gary Peacock (1986)



Charlie Haden (1988)

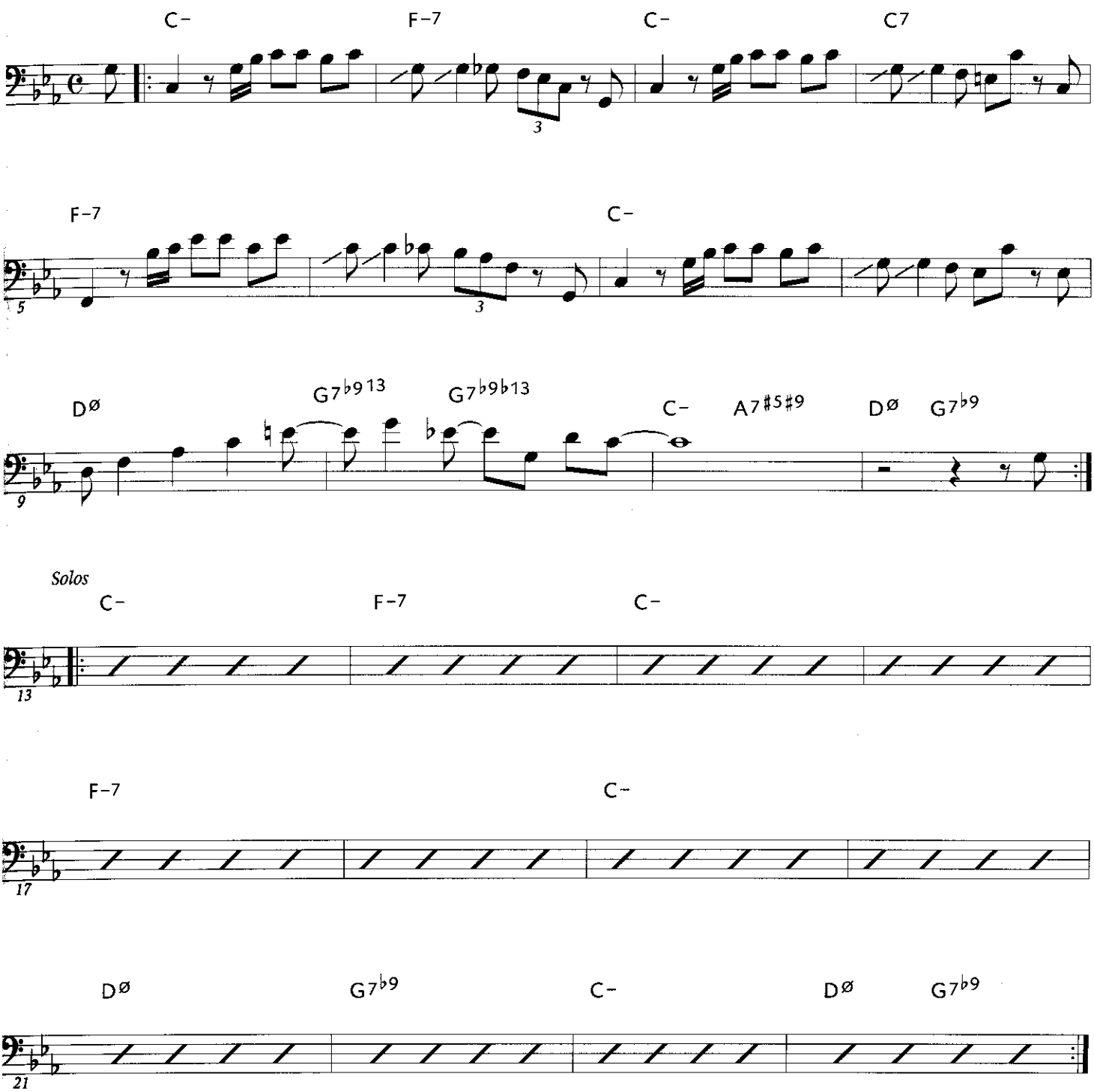


MINOR BLUES

The following tune is a minor blues dedicated to the great bassist Ray Brown. Play the melody and chord changes to hear the sound of minor blues.

GETTIN' DOWNES WITH BROWN'S SOUNDS

Mike Downes



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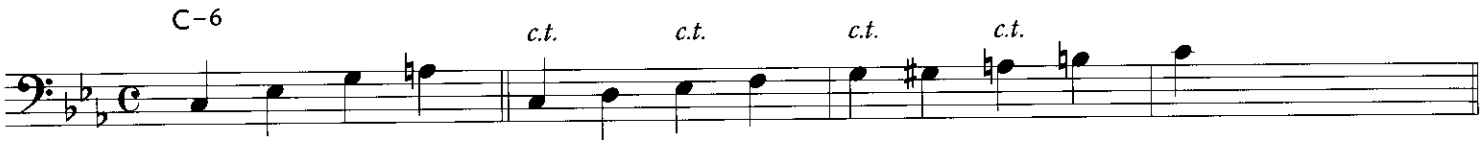
Most minor blues use the same twelve bar form as major blues. The harmonic motion is similar to major blues, but applied to minor keys. It starts in the tonic area for 4 bars, moves to the IV chord (subdominant area) in the fifth bar, back to the tonic in bar seven, and there is a turnaround in the ninth and tenth bars (dominant area), resolving back to the tonic.

TONIC AREA

In minor keys, the tonic can be a minor triad, –6 , –7, or a –Δ chord, with extensions above. The basic triad is the same in each, but the bass line needs to change depending on the 7th (6th).

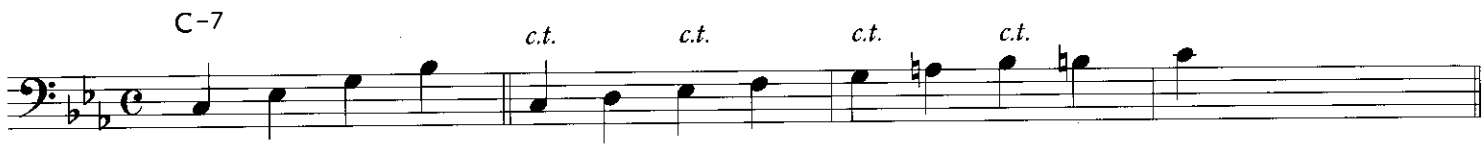
Tonic –6 chord

Placing a G♯ (♯5) passing tone in the scale puts chord tones on the beat.



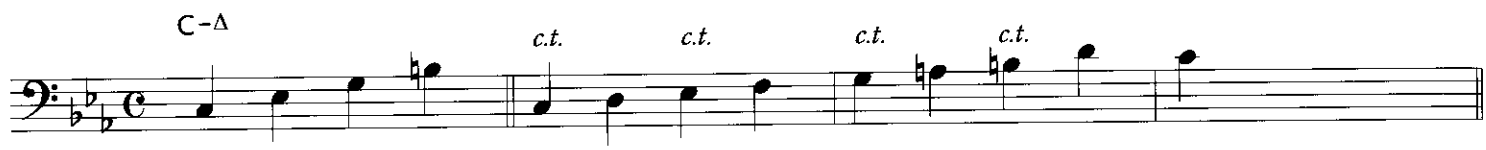
Tonic –7 chord

Placing a B natural (natural 7) passing tone in the scale puts chord tones on the beat.



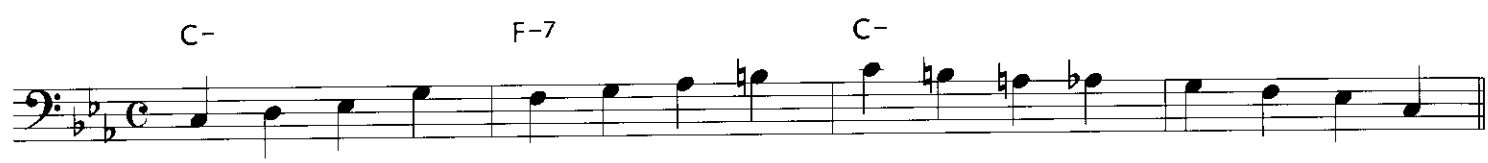
Tonic –Δ7 chord

The same scale and passing tone used on a –6 can be used on the –Δ7 because of the interchangeability of the 6th and 7th. Or, simply use a melodic minor scale as below:

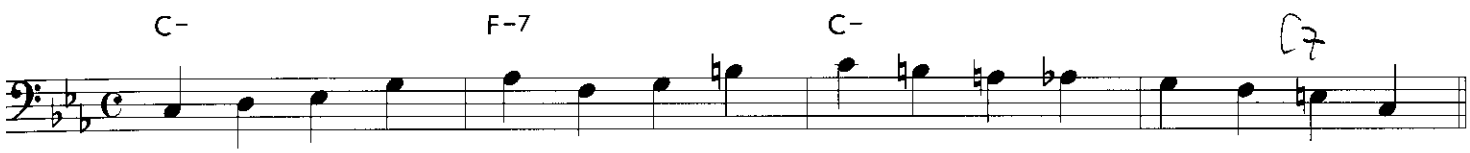


Rather than using these scales in their entirety, the best idea is to use segments of them in your walking lines. The main principle is that they line up chord tones on beats 1 and 3. If your bass line is chordal, it should, as always, reflect the chord of the moment.

Here is an example of a walking line over the first four bars of a C minor blues. Bars one and two use a scalar line with stepwise connection on beat four. Bars three and four use the "bop" scale for a –6 chord:



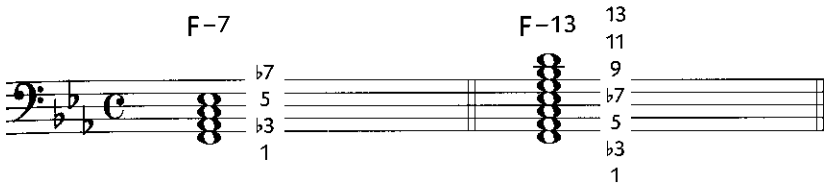
This second example is similar to the previous example, with a few alterations. The G in bar one resolves upward to A♭, or ♭3 of F–, and there is an implied G7 on beats 3 and 4 of bar two, leading back to C–. Bar four has an E natural, implying a C7 chord, which is V7 of F–.



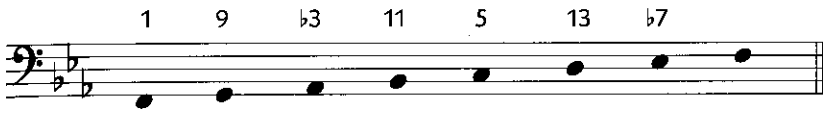
SUBDOMINANT AREA

The IV chord is usually a –7 chord. As with any other chord, you need to determine which are the primary notes of the chord, and which notes are the best choices for passing tones, neighbor tones, etc. In a C minor blues, the IV chord is F–7.

First determine the primary notes *then the extensions*



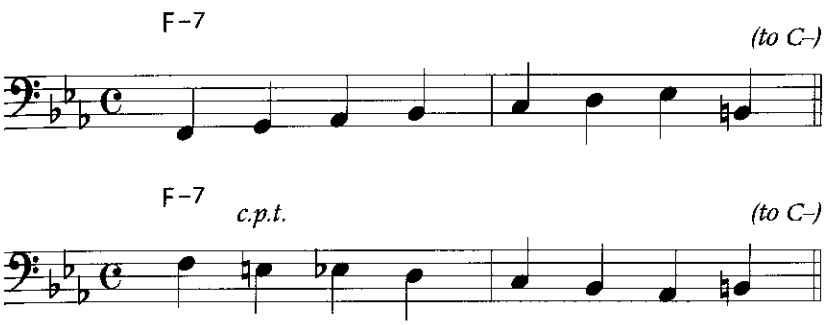
In horizontal form, these notes form an F Dorian scale:



IV–7 Sample Lines

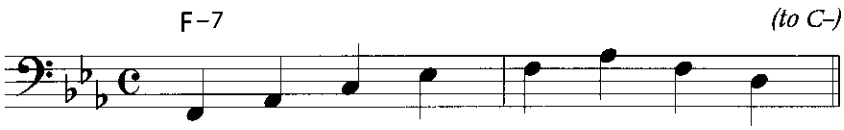
Passing Tones

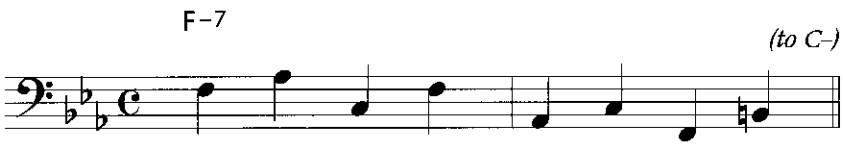
As previously mentioned, the extensions of a chord make good passing tones, because they sound like part of the chord. Take, for example, bars five and six of the blues. Here are a few simple but effective lines using passing tones:



Chordal lines

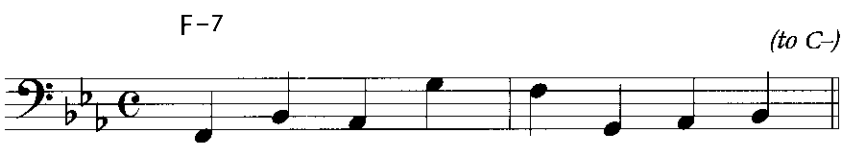
In bars five and six you could also play a chordal line. Here are a few examples:



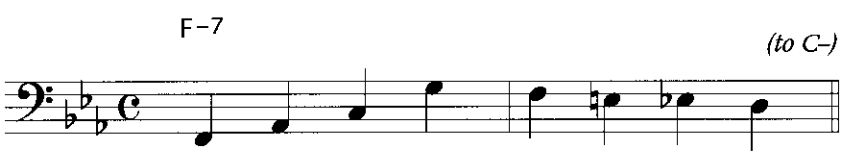


Appogiaturas

Here is a line using appogiaturas:



A Chordal/Scalar Mix

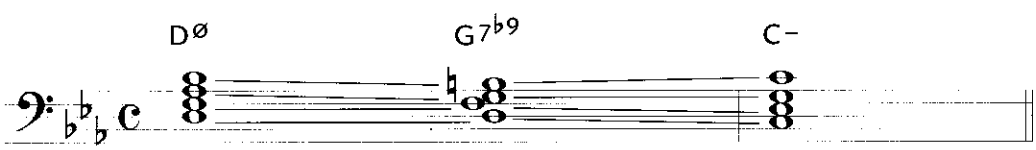


These are just a few of the many possibilities.

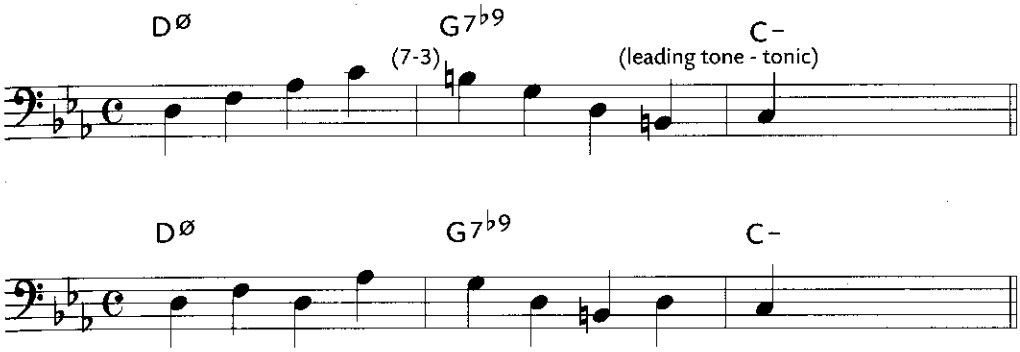
DOMINANT AREA, OR THE TURNAROUND IN MINOR BLUES:

The turnaround is usually different than in a major blues. One common turnaround in minor is IIø V7♭9. In C minor, that would be Dø G7♭9. Another common turnaround is ♭VI7 V7♭9. In C minor, that would be A♭7 G7♭9. The II chord can also be a dominant chord, and the V chord may have different alterations than ♭9. For the following examples, we will use IIø V7♭9.

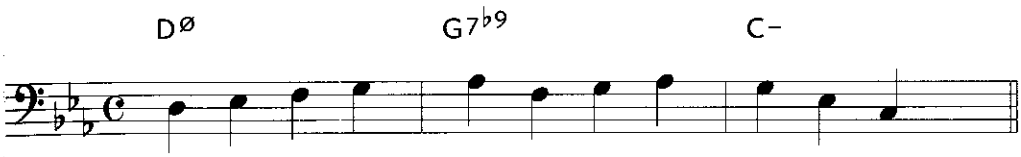
Once again, it is your job as a bass player to understand harmony and voice leading. Notice the following resolutions. Some notes have a strong tendency to resolve in one direction, such as the C of Dø to the B of G7(♭9). Other notes can resolve up or down, such as the D of G7♭9 to either C of C– or to E♭ of C–.



Here are two bass lines using strong voice leading resolutions:

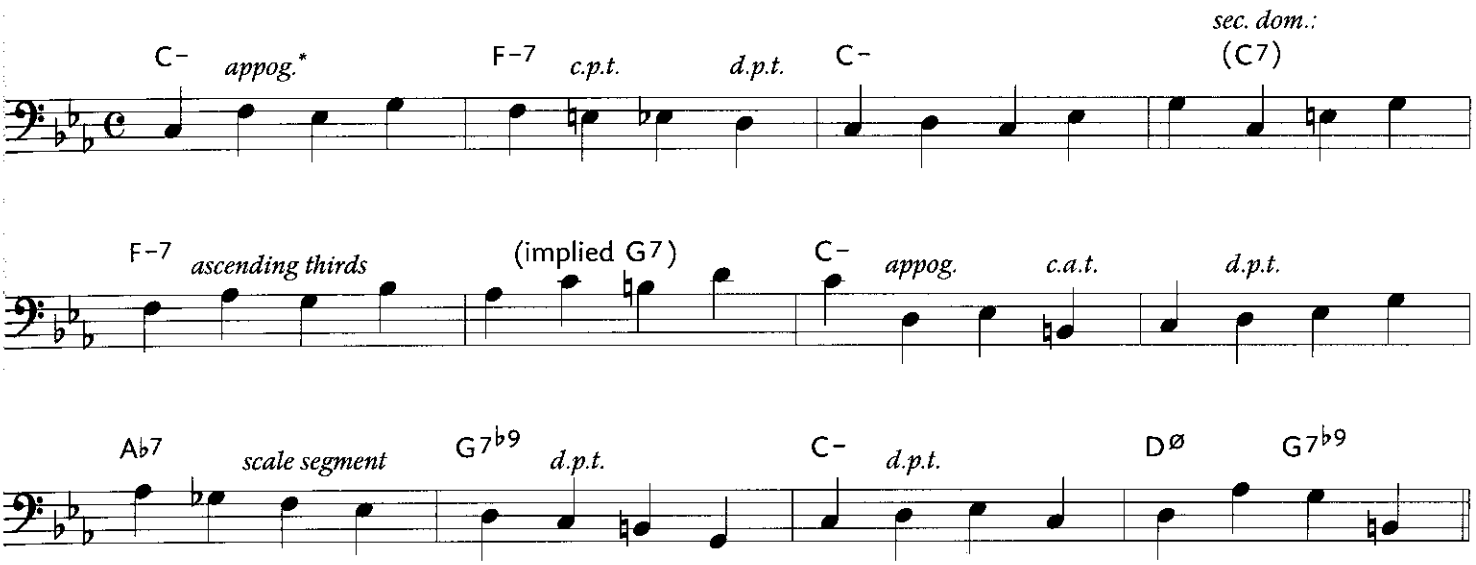


Extensions of chords are not off limits to bass players! As an example, the ♭9 of G7 (A♭) has a strong "pull" to the fifth of C- (G). You can use that in your bass line:



PUTTING IT TOGETHER

To put it all together, practice minor blues in the same way that you would a major blues. Begin with triads and seventh chords, trying to connect them smoothly. Then apply all of the concepts discussed in major blues. If you want to get better at playing a C minor blues, play it for three hours straight! You will find new ways through it because you'll be bored stiff with your own lines.
Below is a bass line using a few of the concepts discussed earlier:

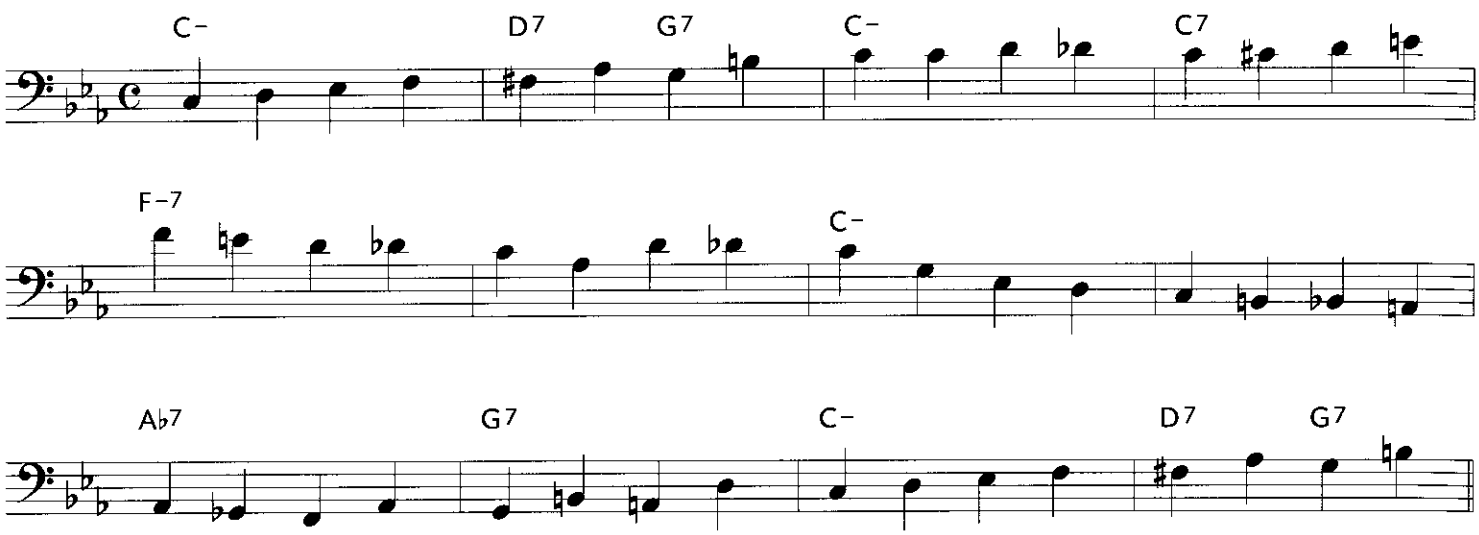


** see glossary for abbreviations*

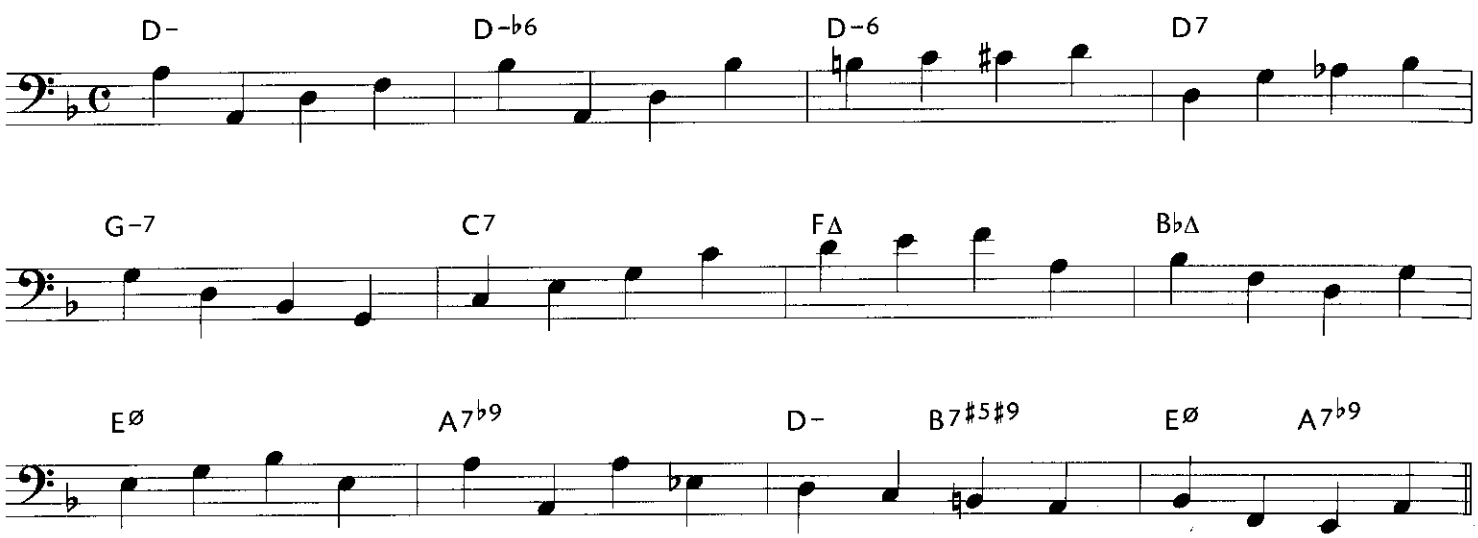
Transcribing bass lines is a great way to learn how to create your own walking bass lines. It isn't necessary to transcribe marathon bass lines, though. Even a bar or two of quarter notes can teach you a lot about how to play over chords.
Transcribing doesn't necessarily mean writing the lines out. If that helps you, fine. However, simply listening to recordings of the masters, and following the bass line is a great way to learn. Of course, you need to develop your ear to be able to do that. Like anything else, start simple and work your way up. You will probably have an easier time hearing a bass line over a blues than you will over a tune that modulates all over the place. When you can listen to a bass line and visualize yourself playing all the notes, you are transcribing "on the spot".

These are transcriptions of two of my favorite jazz bassists.

This is one chorus of Paul Chamber's bass line on *Mr. P.C.* He plays this line behind the piano solo:



John Carisi's *Israel* is a variation of a minor blues. Notice how it modulates to the relative major in bar seven. Below is Scott LaFaro's bass line with the Bill Evans Trio. This bass line beautifully outlines all of the "voices" of the harmony. The B♭ (♭6) in the second bar is played, but he takes care of the lower part of the harmony in the same bar! More in-depth listening to these masters is definitely recommended.

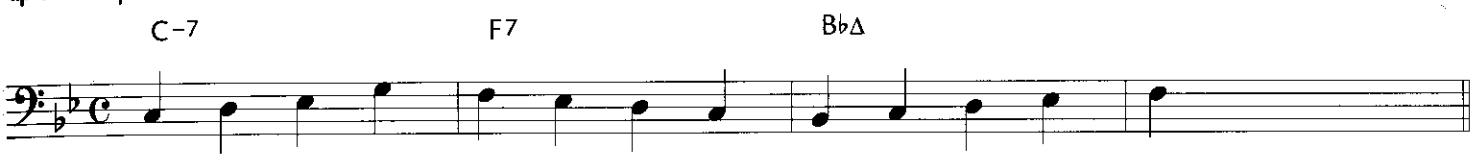


II V I PROGRESSION

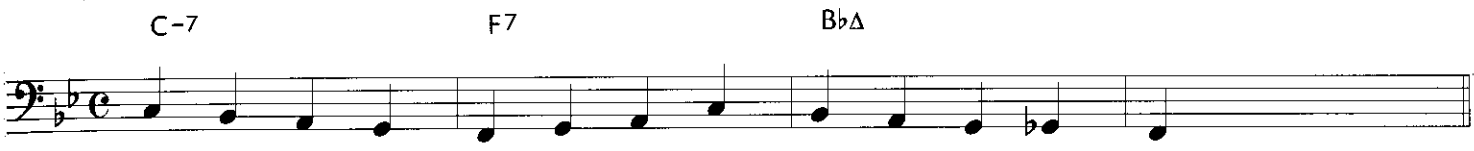
The II V I progression is found so often in jazz standards that it only makes sense to practice playing bass lines over it. The following are scalar patterns which work great on most standard tunes. These should be practiced in all major and minor keys.

II V I PATTERNS - MAJOR

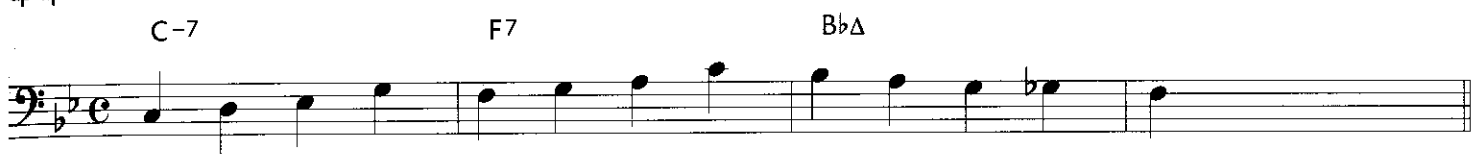
up-down-up



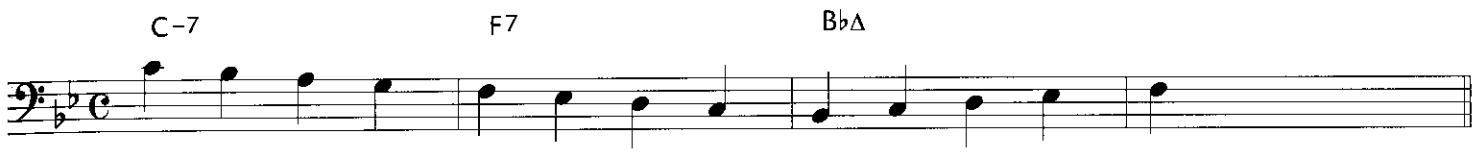
down-up-down



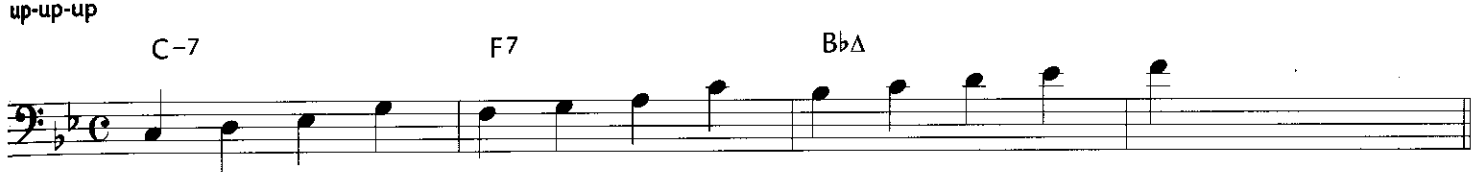
up-up-down



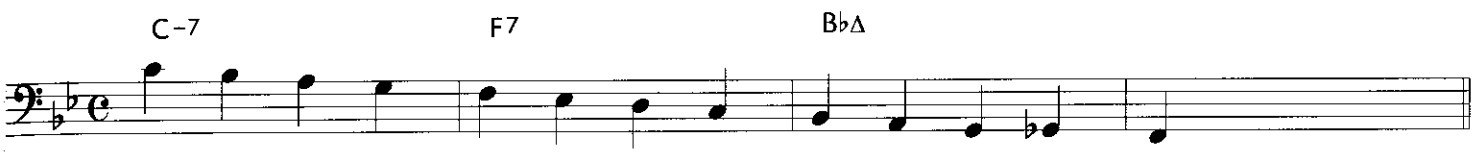
down-down-up



up-up-up

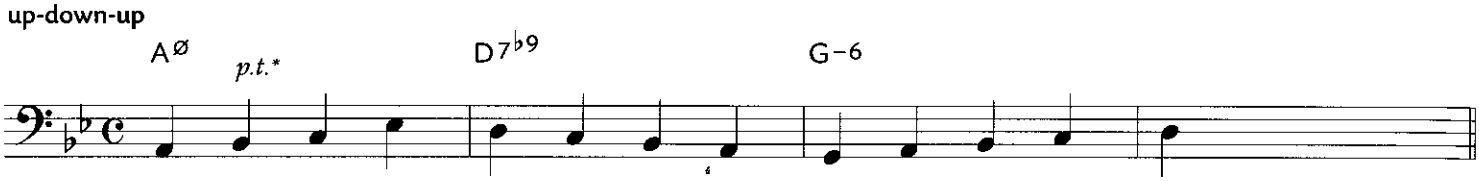


down-down-down

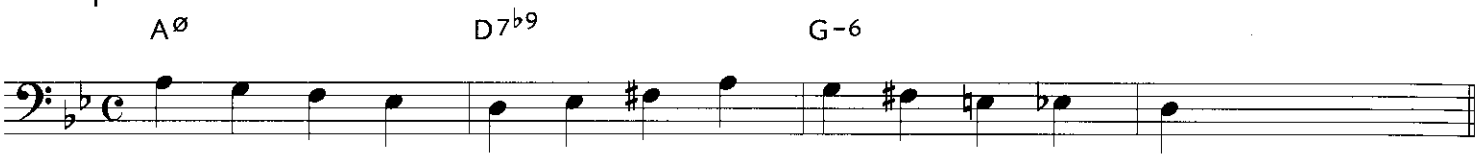


II V I PATTERNS - MINOR

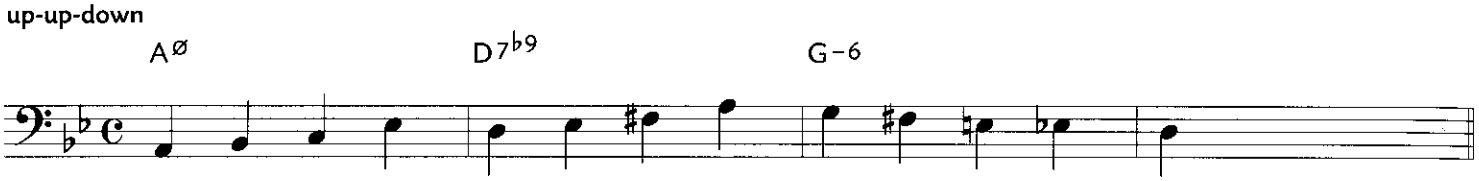
up-down-up



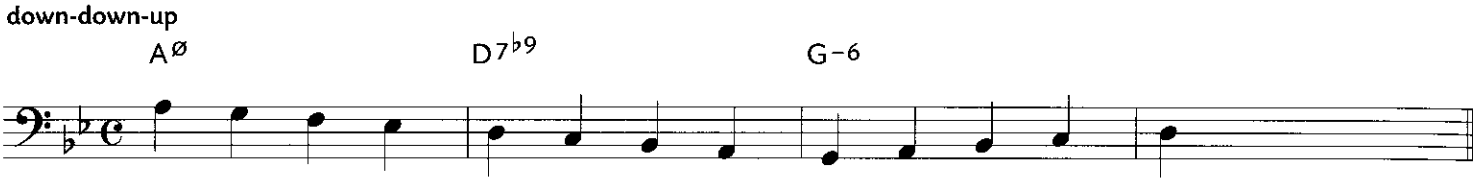
down-up-down



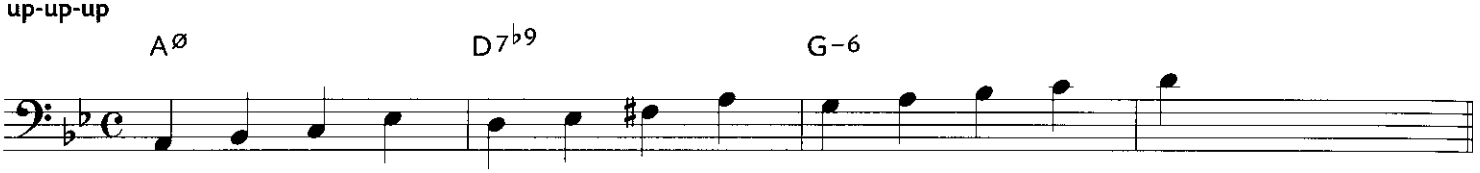
up-up-down



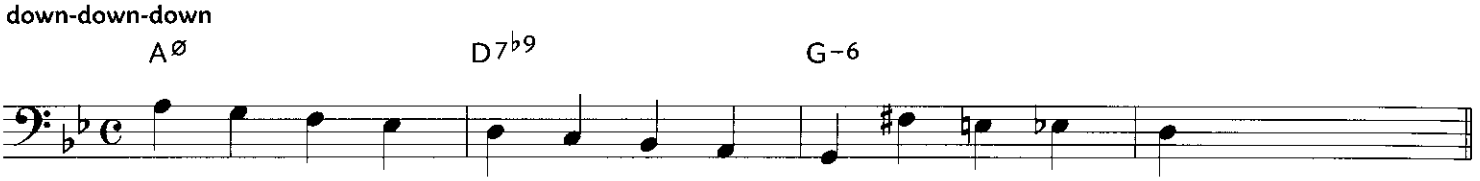
down-down-up



up-up-up



down-down-down

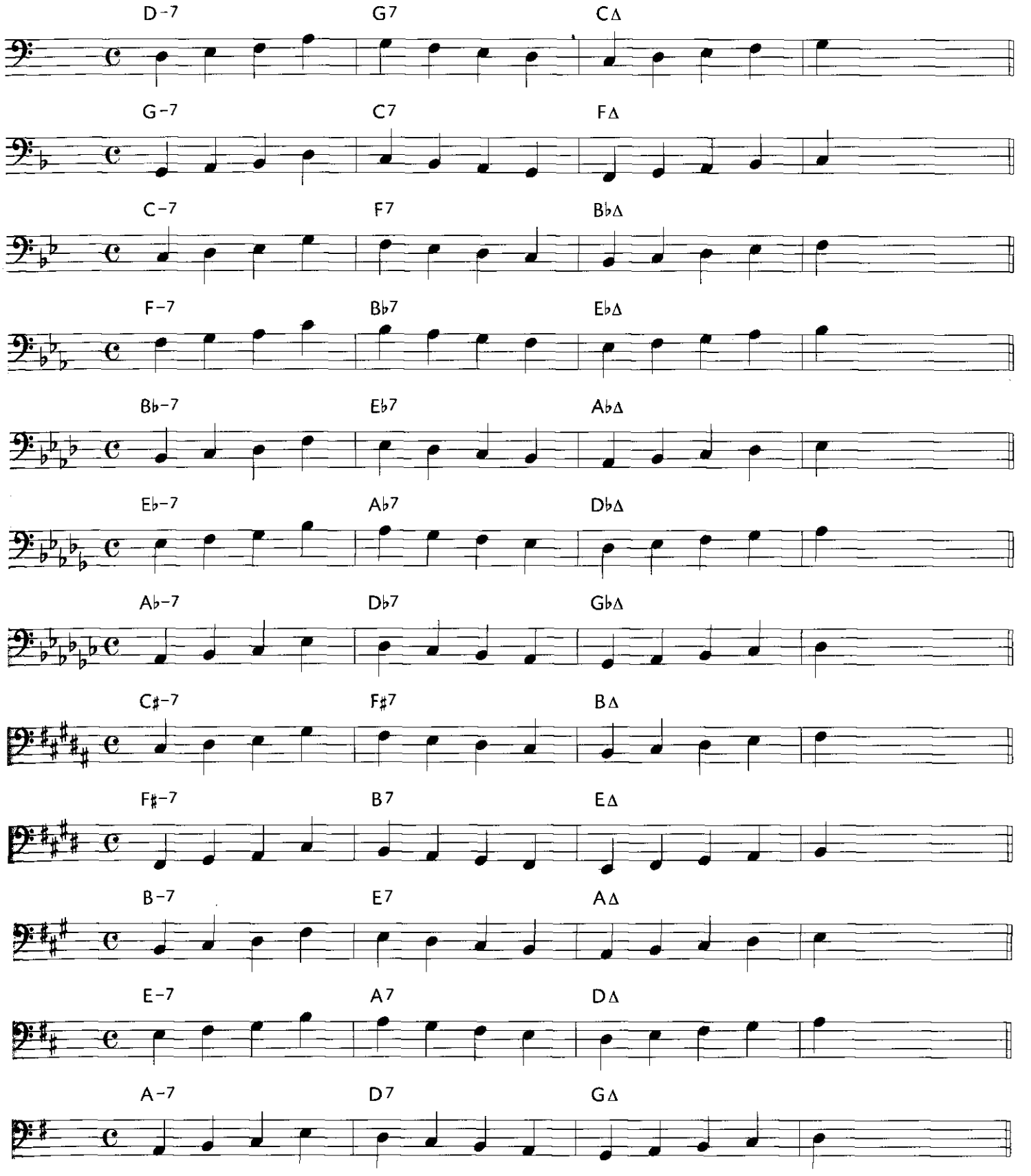


** This passing tone could also be B natural, which will give the bass line a more "modern" sound. Note though, that B natural is the major third in the key of G minor. B♭ sets up the sound of the key better than B natural.*

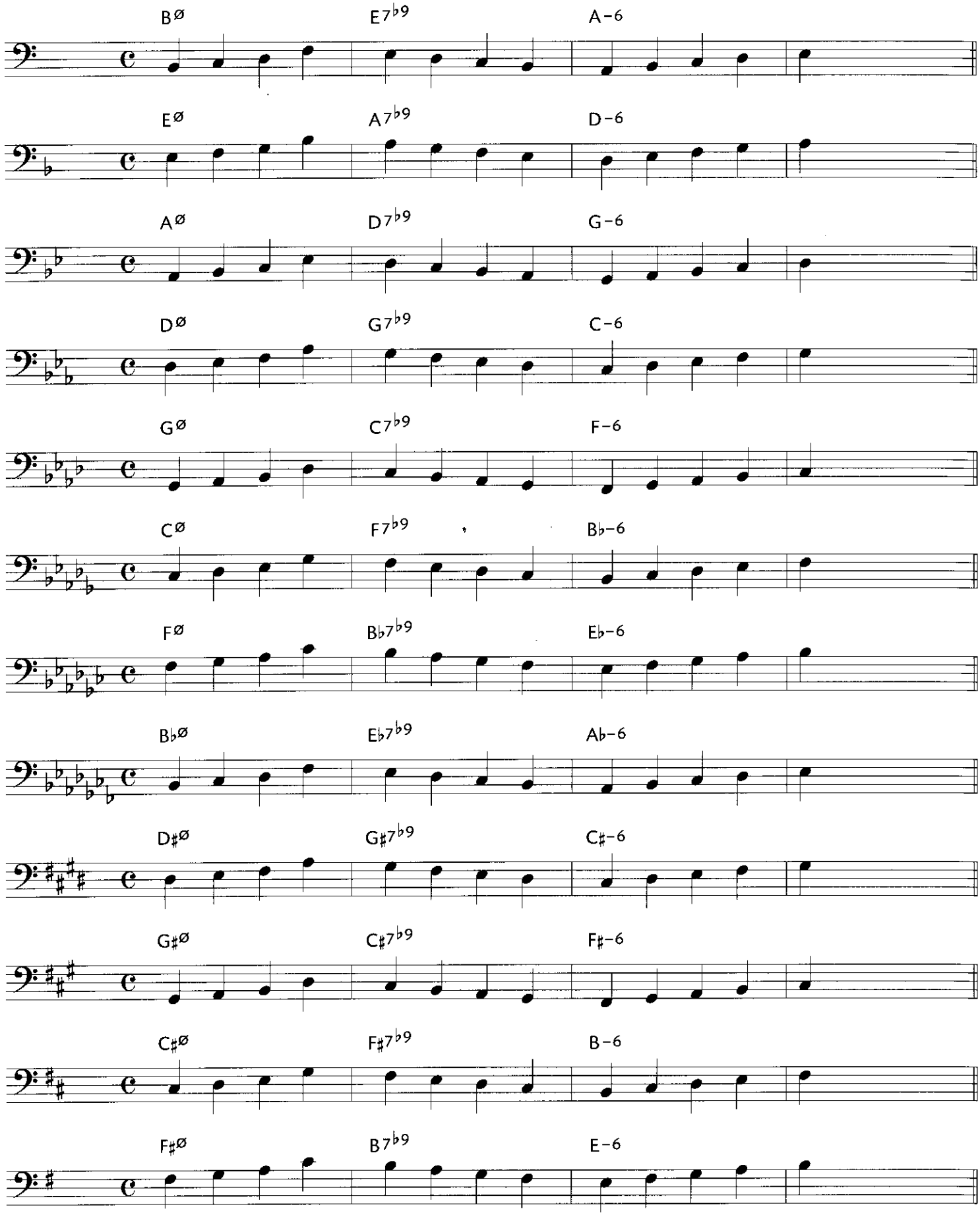
II V I PROGRESSION IN ALL KEYS

The following is a good way to practice *II V I* patterns in all keys. The first four bars are transposed using the cycle of fifths (key centers C, then F, then B♭, etc). Watch the key signature! Try to do the same with other patterns from this chapter.

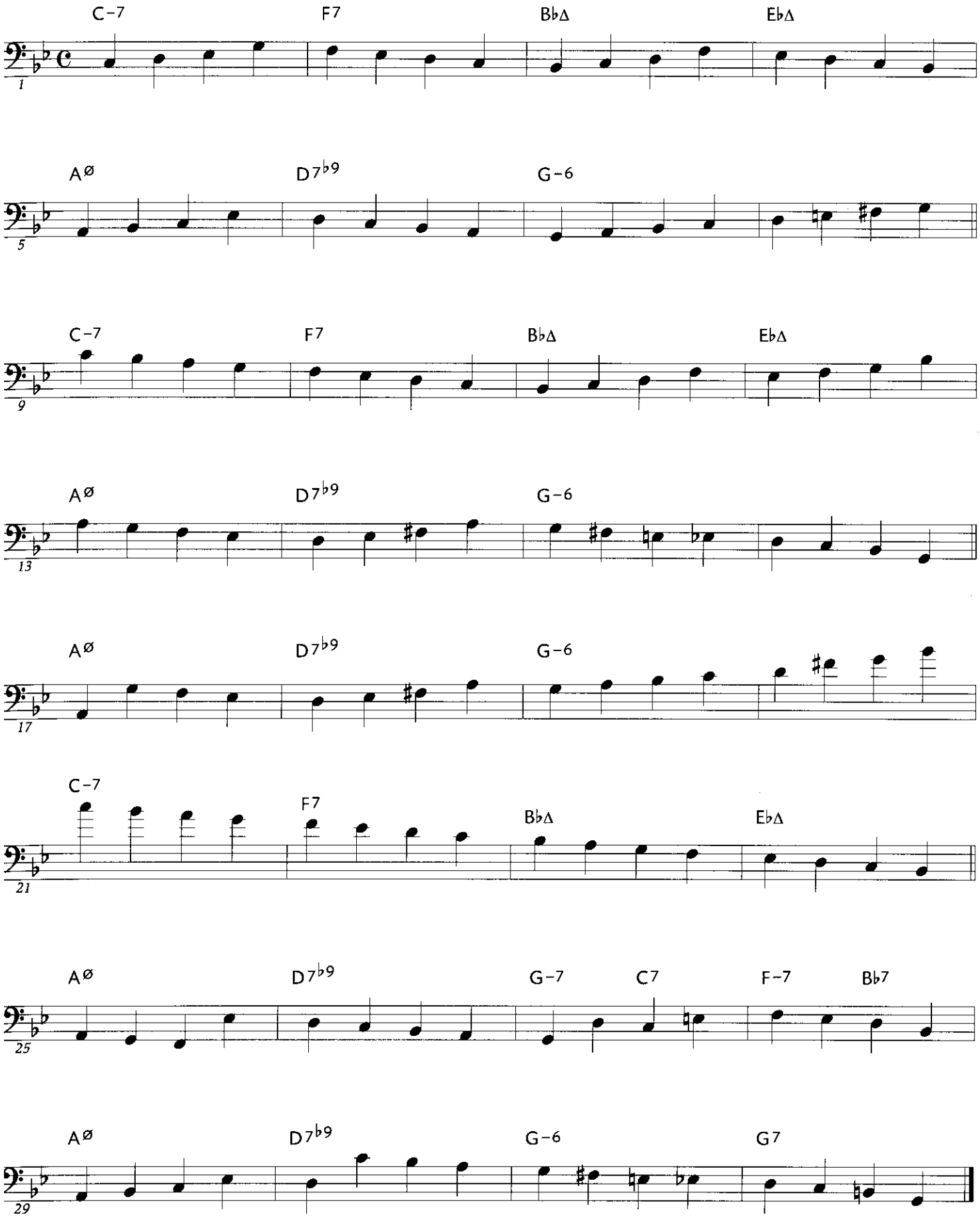
Major Keys



Minor Keys


Bø E7♭9 A-6
Eø A7♭9 D-6
Aø D7♭9 G-6
Dø G7♭9 C-6
Gø C7♭9 F-6
Cø F7♭9 B♭-6
Fø B♭7♭9 E♭-6
B♭ø E♭7♭9 A♭-6
D♯ø G♯7♭9 C♯-6
G♯ø C♯7♭9 F♯-6
C♯ø F♯7♭9 B-6
F♯ø B7♭9 E-6

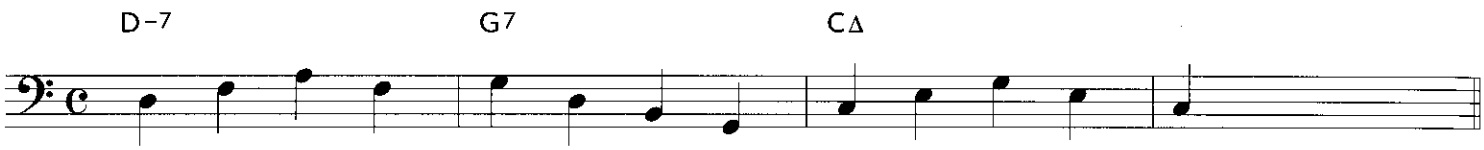
These patterns are more than just exercises. The following is an example of a bass line using the previous II V I patterns on the jazz standard *Autumn Leaves.*

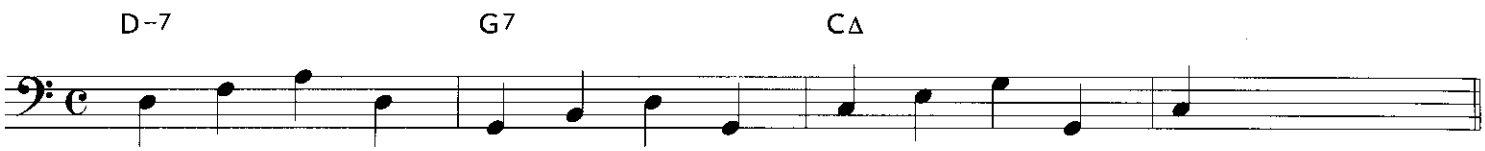


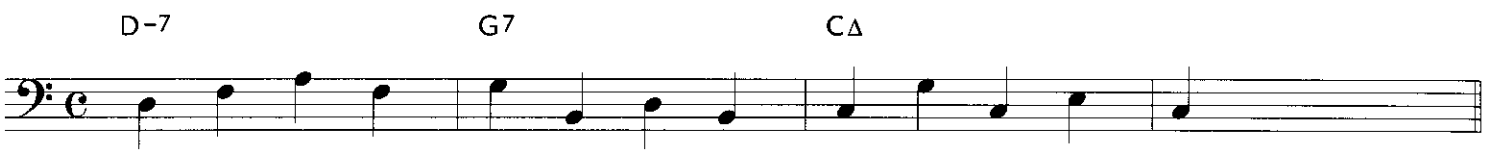
Here are some more II V I patterns to practice in all keys:

MAJOR

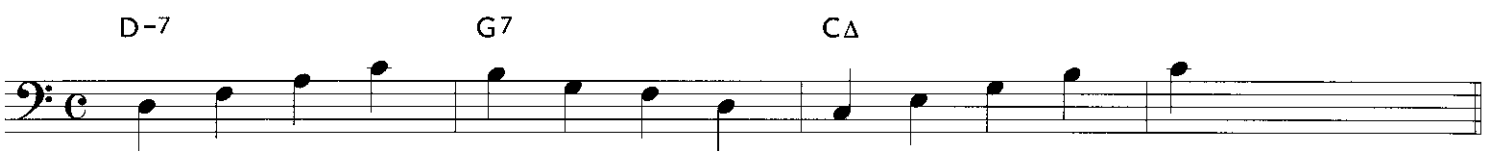
Triadic



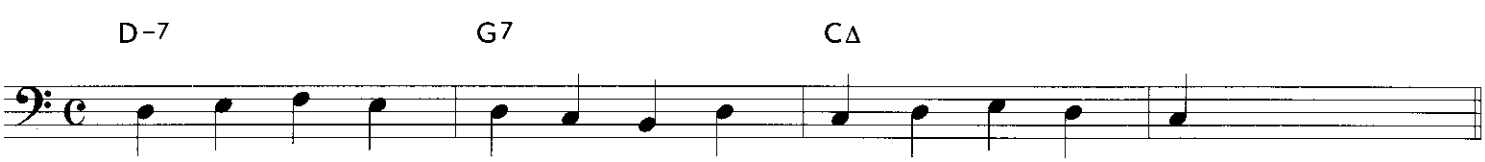




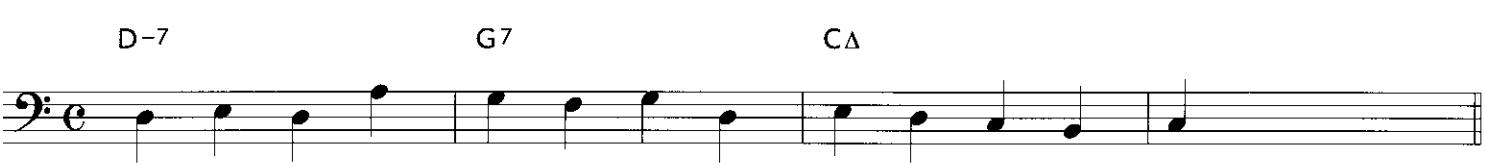
Seventh to Third Resolutions:



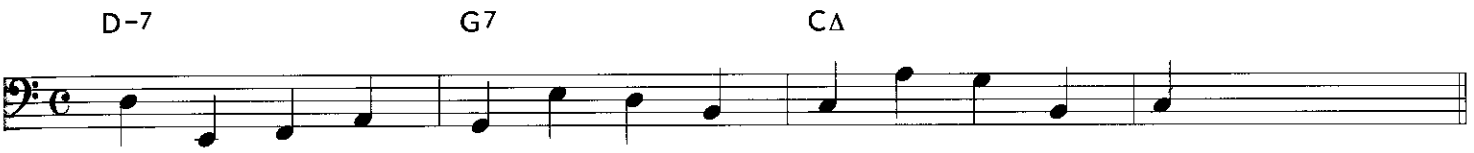
Scalar:



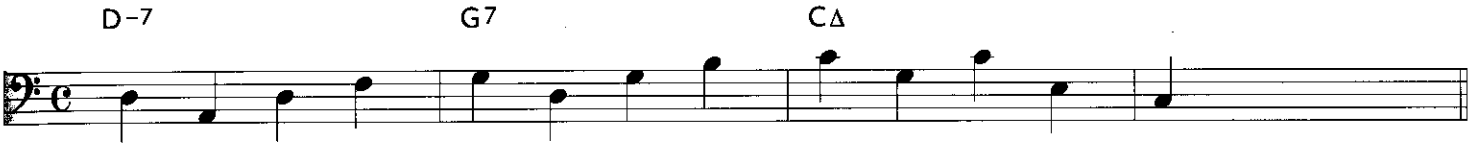
Neighbor Tones:



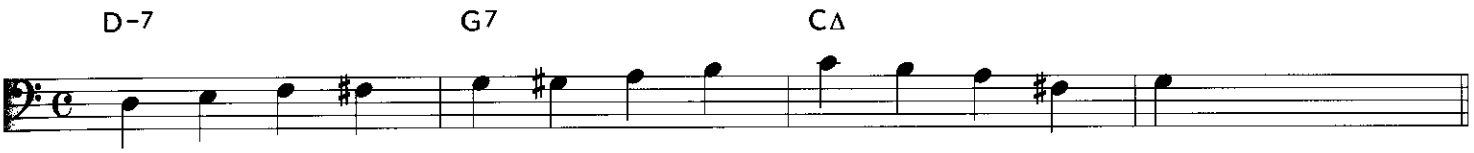
Appogiaturas:

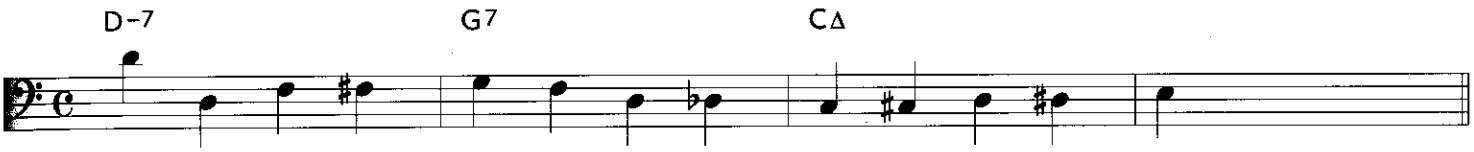


Sequences:



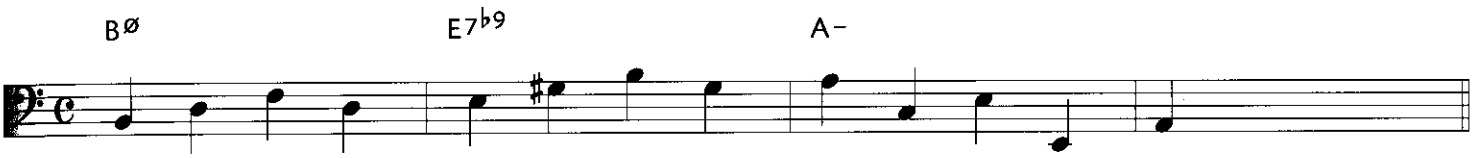
Chromaticism:

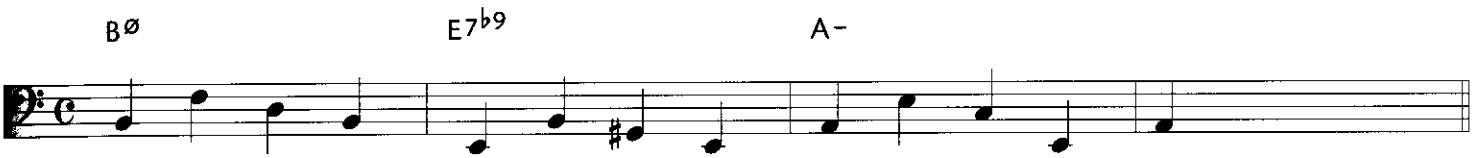


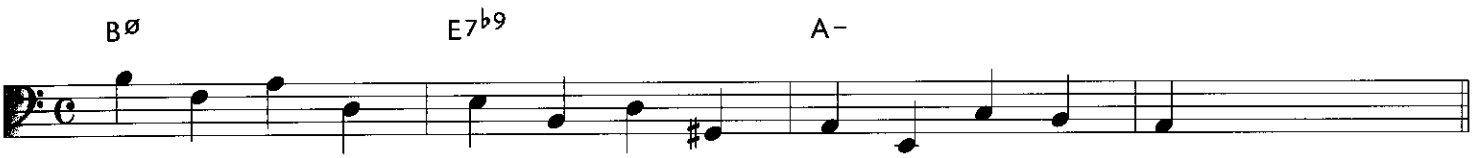


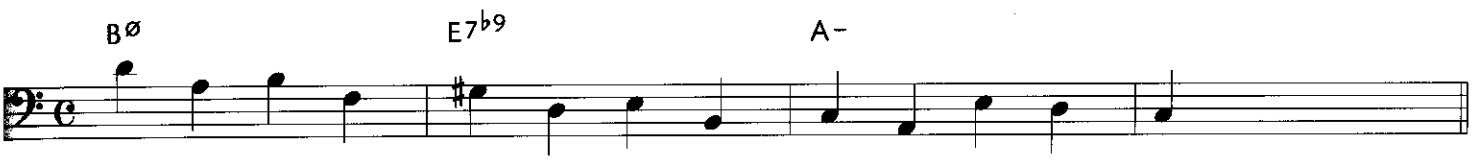
MINOR

Triadic





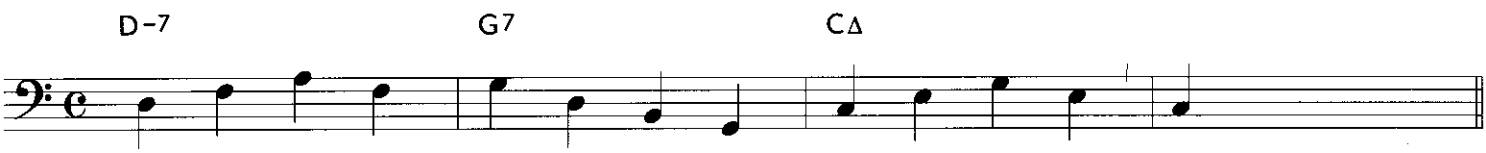


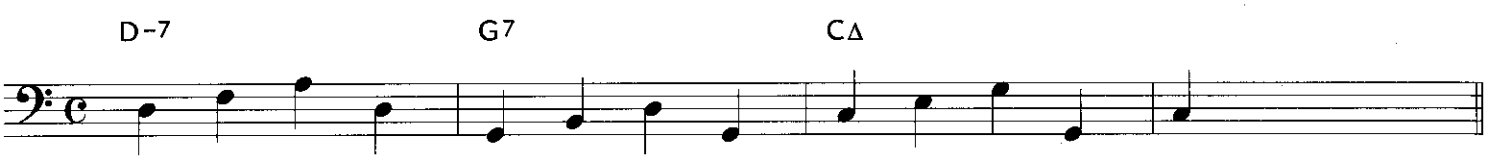


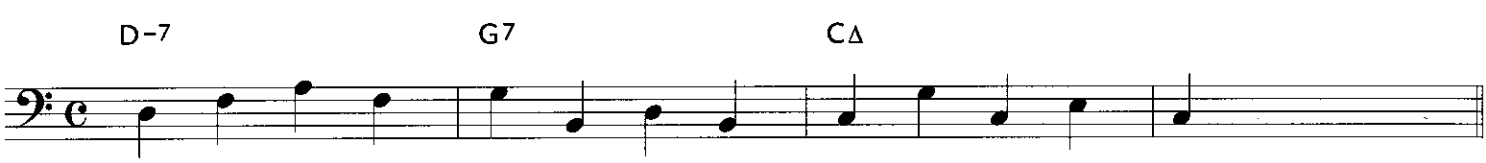
Here are some more II V I patterns to practice in all keys:

MAJOR

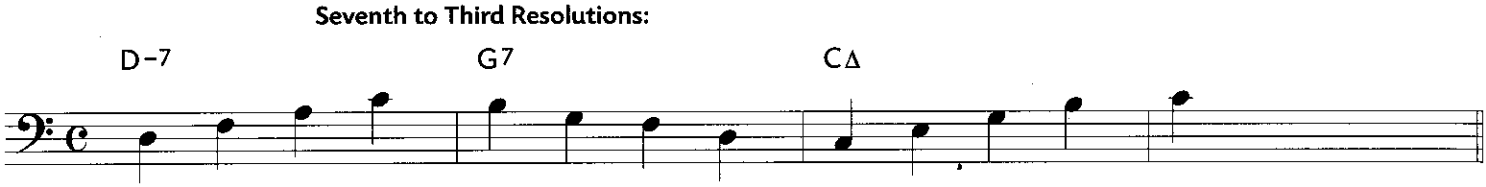
Triadic

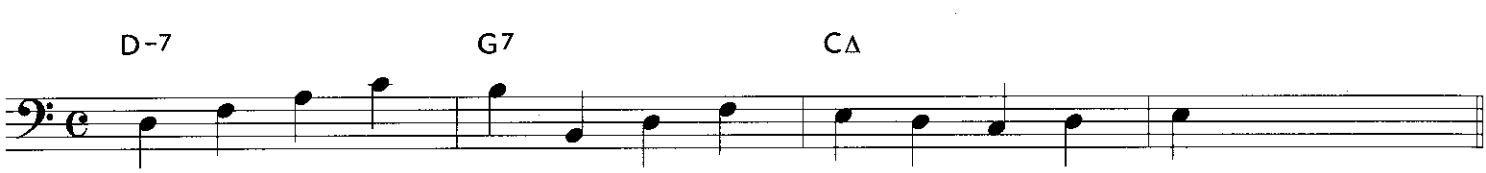




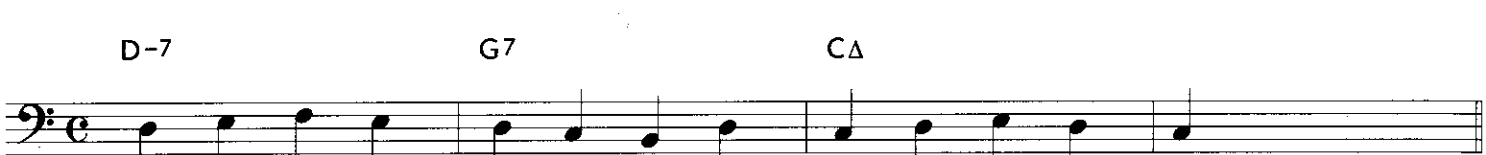


Seventh to Third Resolutions:

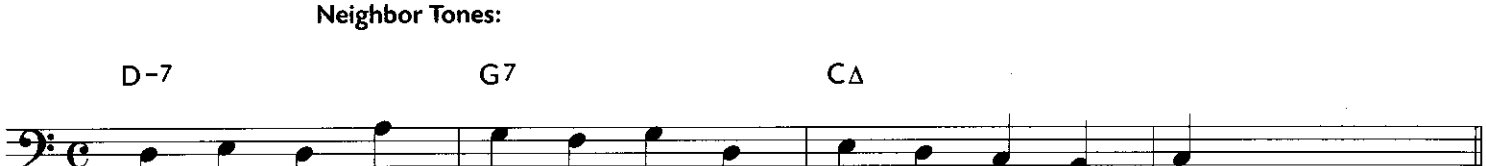




Scalar:

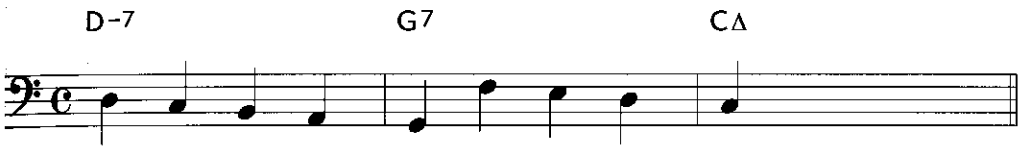


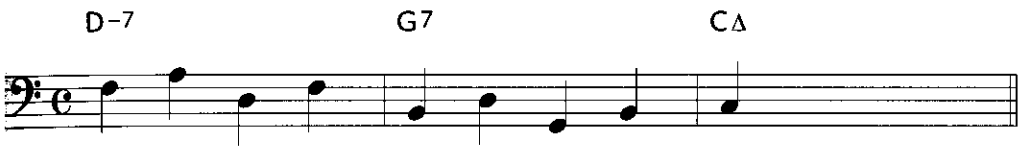
Neighbor Tones:

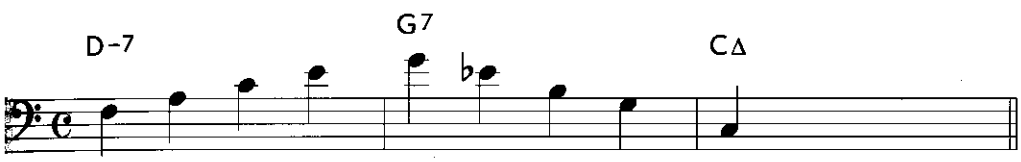


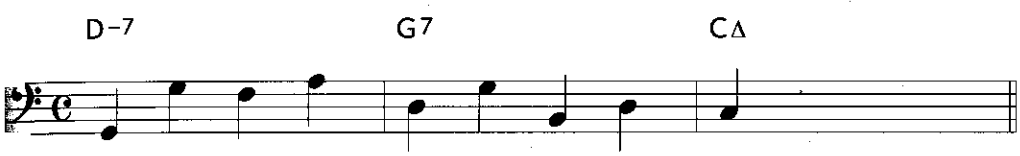
ISRAEL CROSBY BASS LINES

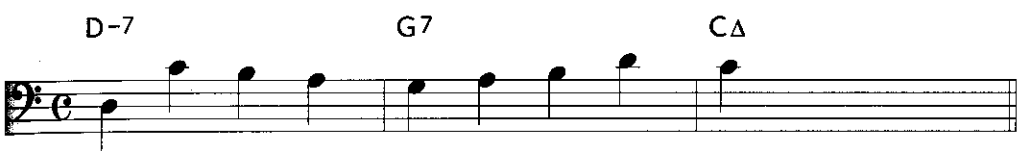
These are bass lines over II V I progressions, played by the great Israel Crosby. They are functional and beautifully melodic at the same time. Listen for passing tones, appogiaturas, neighbor tones, voice leading, sequences and other devices that he liked to use. Israel is a highly underrated bassist. Check out his recordings with Ahmad Jamal and George Shearing, among others.

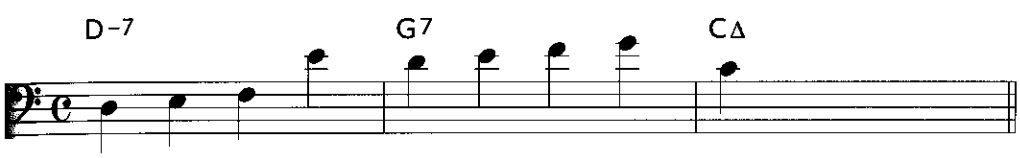


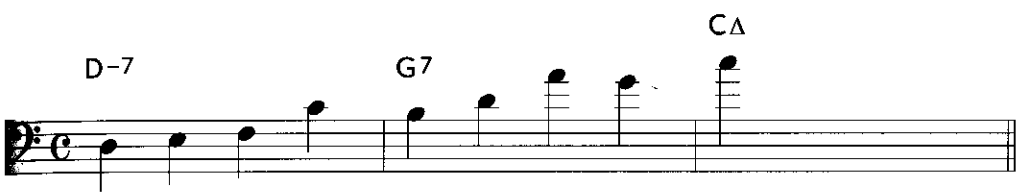


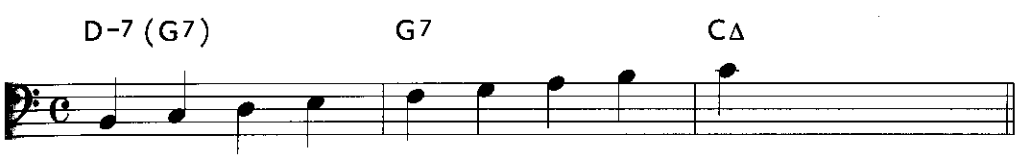


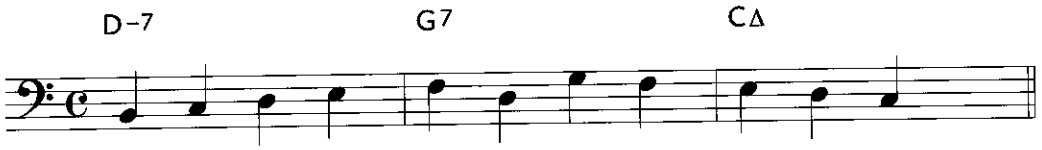


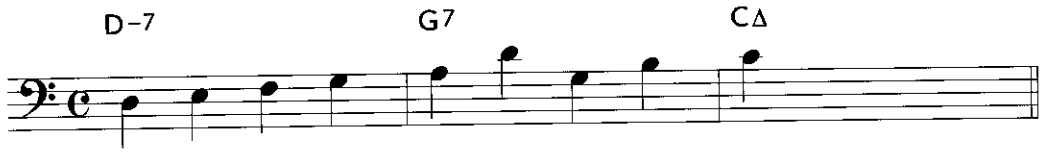


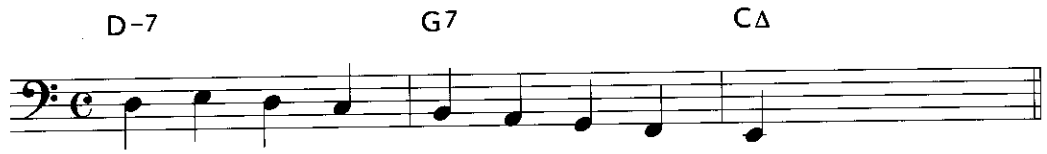


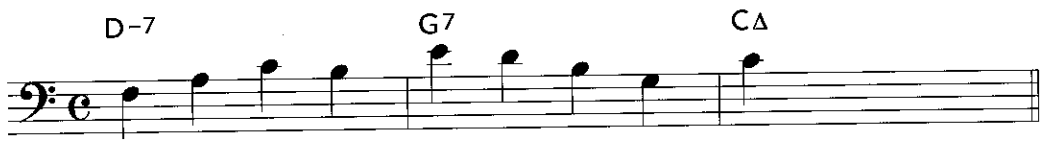


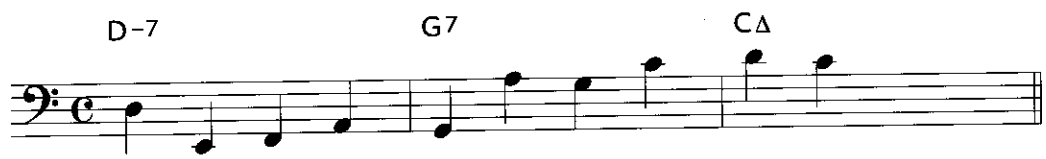


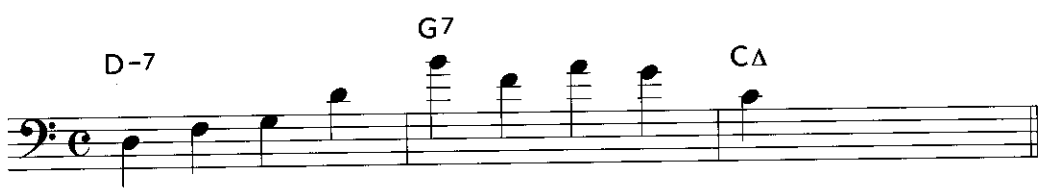

D-7
G7
CΔ

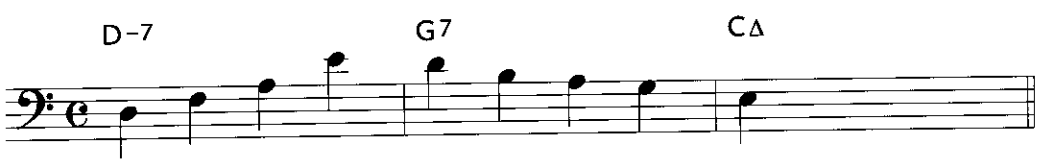

D-7
G7
CΔ

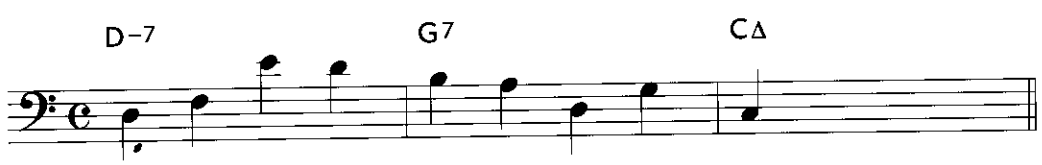

D-7
G7
CΔ

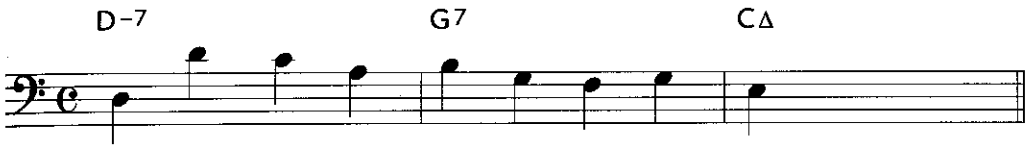

D-7
G7
CΔ

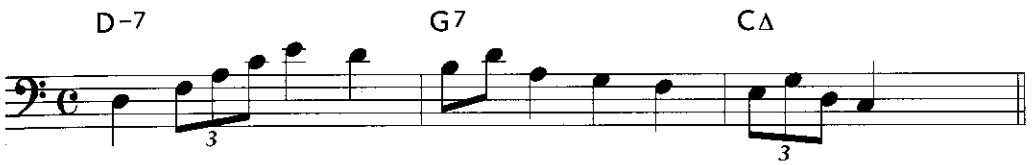

D-7
G7
CΔ

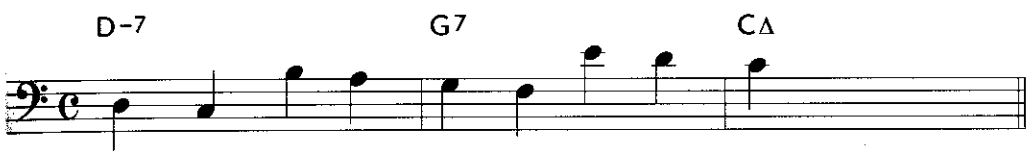

G7
D-7
CΔ


D-7
G7
CΔ


D-7
G7
CΔ


D-7
G7
CΔ


D-7
G7
CΔ
3
3


D-7
G7
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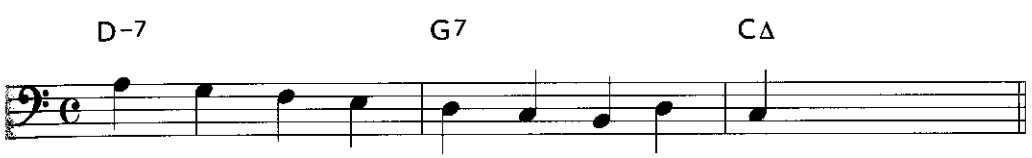
D-7
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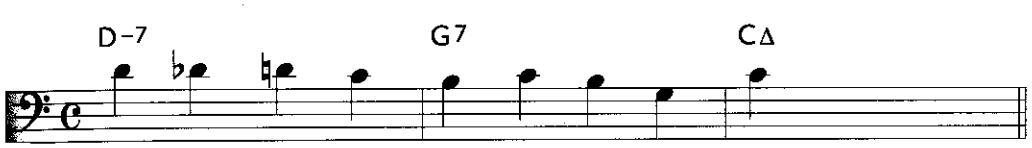
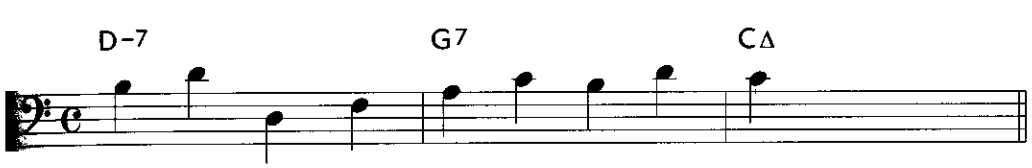
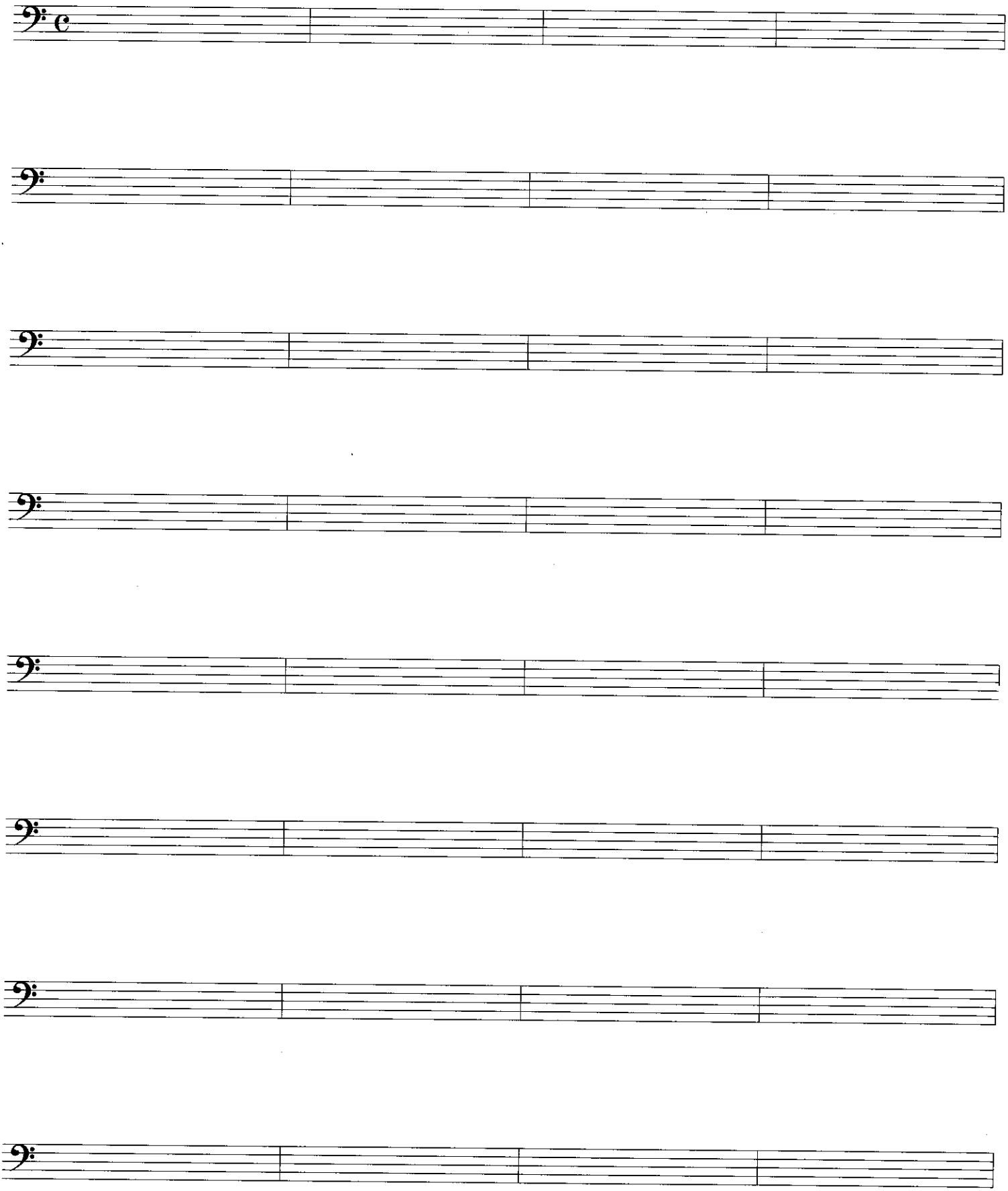

D-7
G7
CΔ


D-7
G7
CΔ

Your notes:



CHAPTER 04-1

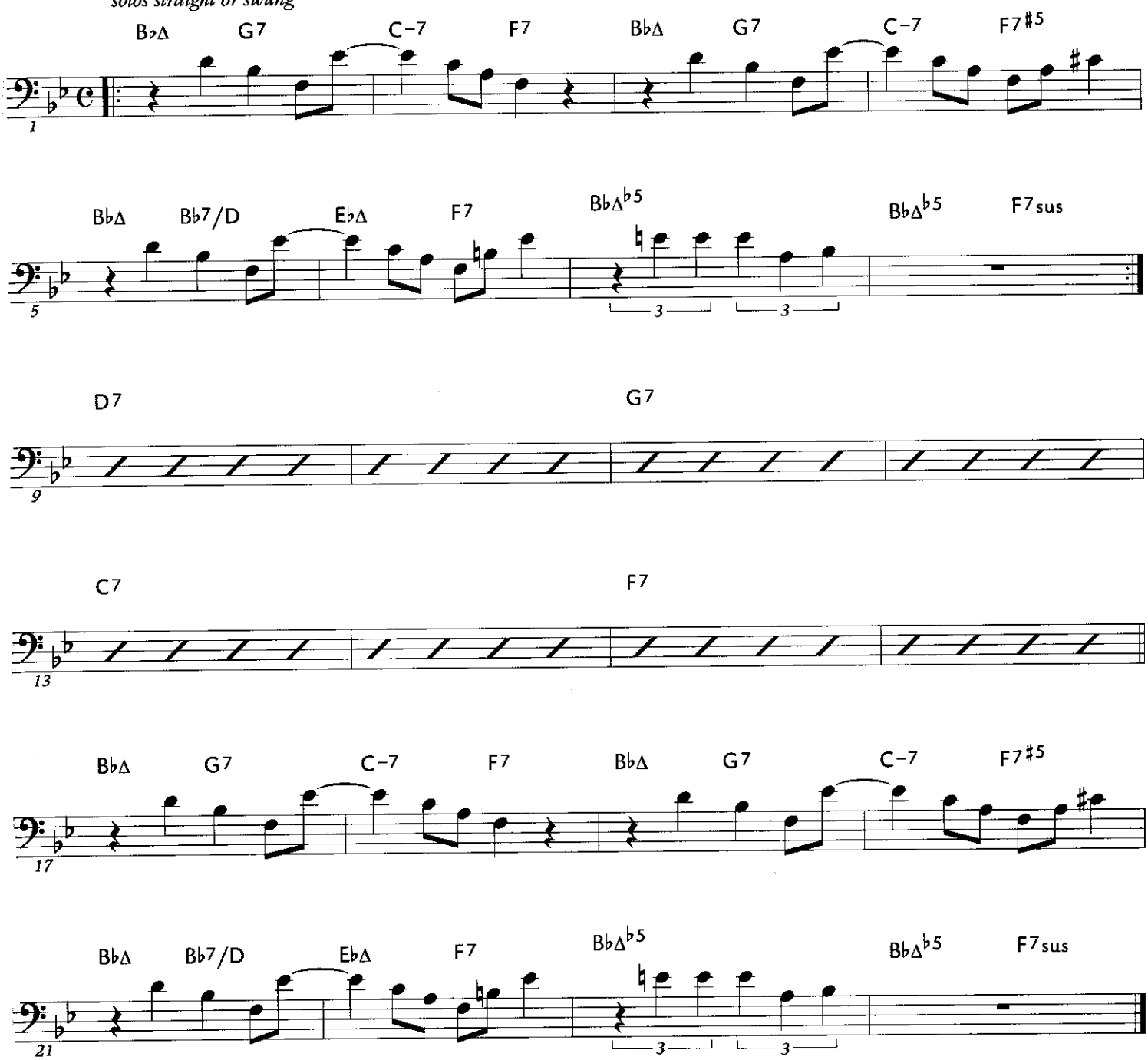
RHYTHM CHANGES

"Rhythm changes" refer to the chord progression from George and Ira Gershwins' *I Got Rhythm.* Thousands of tunes have been written using these changes, and it is a "must know" for all jazz bassists.
Here is an example of a tune based on rhythm changes:

NO ME LO DIGA

Mike Downes

straight eighths feel for head
solos straight or swung



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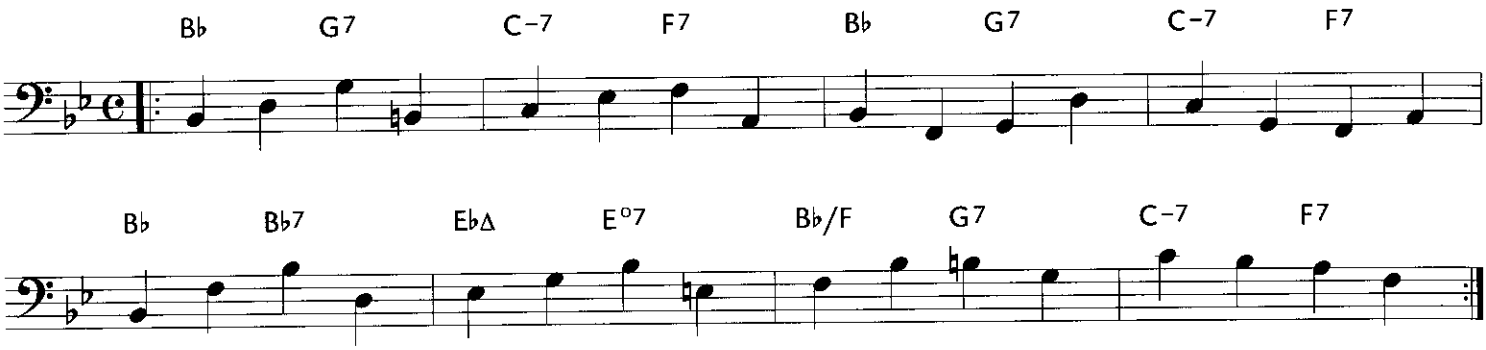
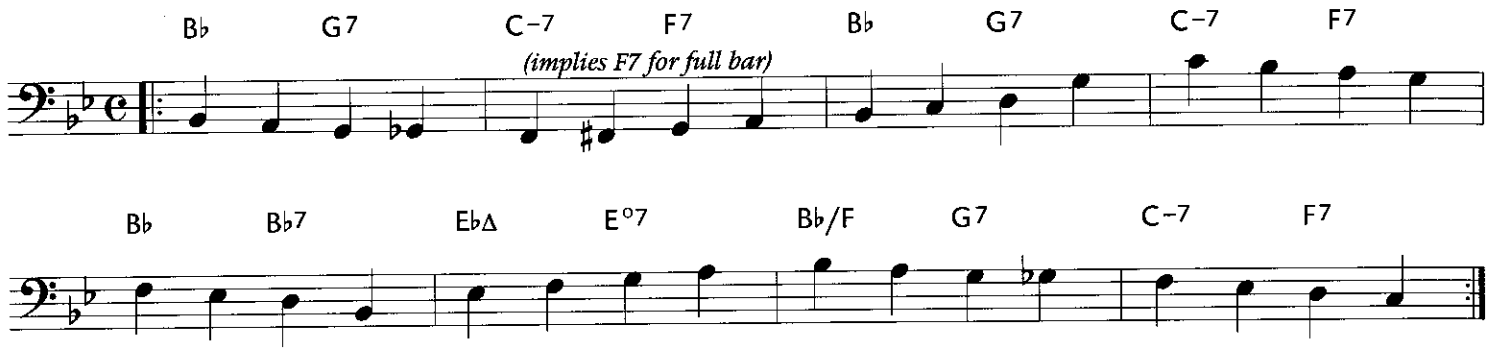
Having more than one chord per bar presents a new challenge in a walking bass line. In rhythm changes, there are only two beats by which to define a chord. Obviously the bass line can't define a seventh chord in two beats, so it is important to play primary chord tones (root, third, or fifth). Since rhythm changes are strongly built around one tonality, though, there is a lot of room for variation in your bass lines.

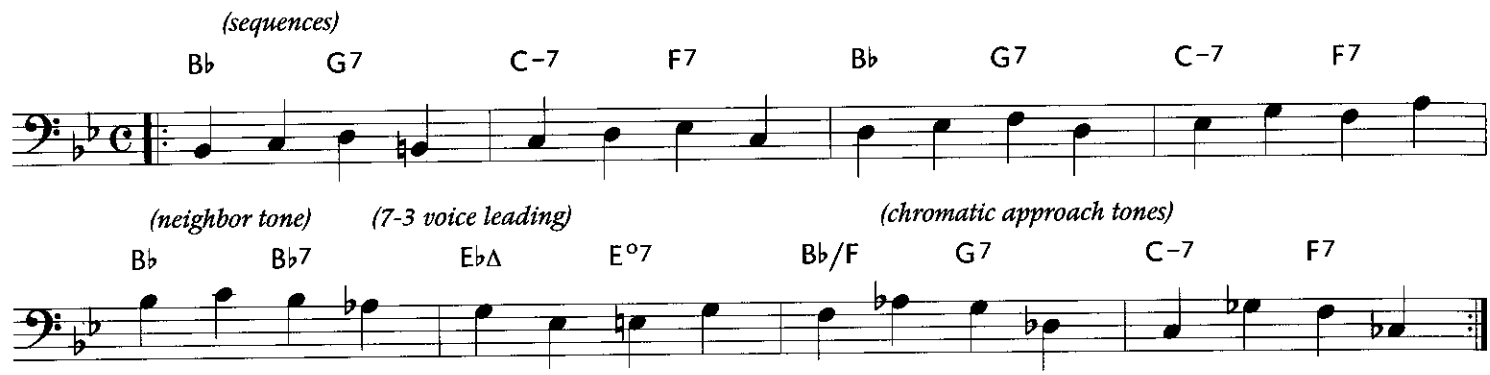
Here is an example of a chordal approach to rhythm changes. The entire bass line is made up of chord tones:



Here is an example of a bass line using scalar ideas:



Another example using devices discussed earlier:

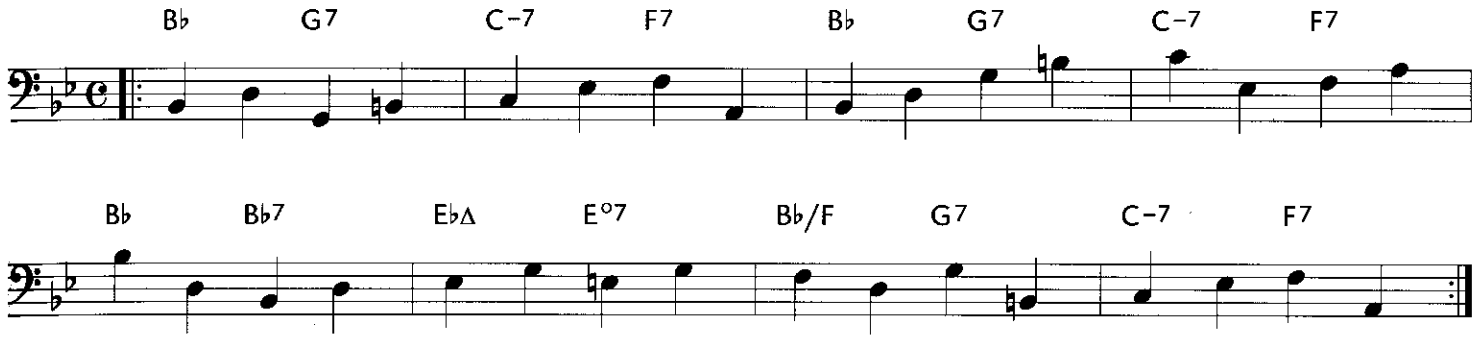


The following examples discuss each of these approaches.

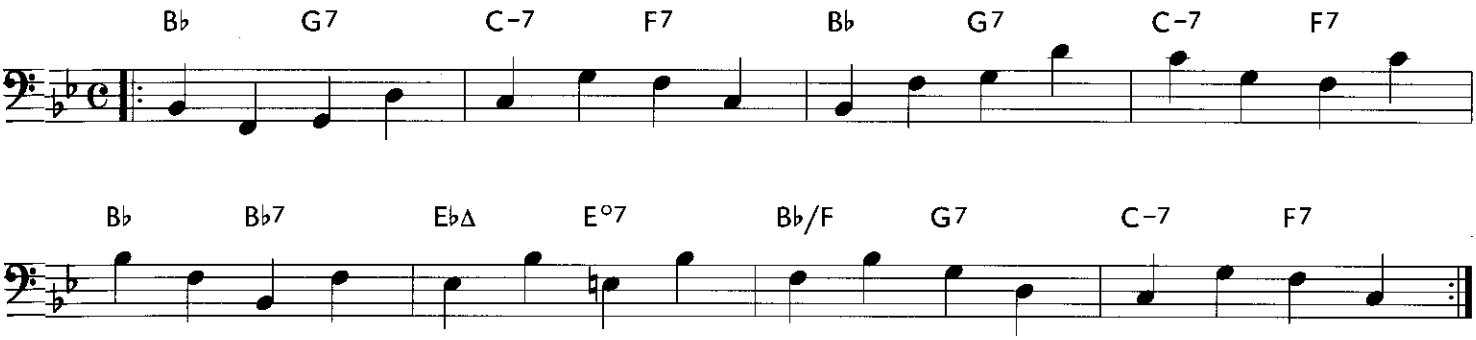
CHORDAL LINES:

As mentioned earlier, the strongest way to define a chord in two beats is to play the root and third or fifth. This may sound simple, but it takes a lot of practice to become comfortable with it at a fast tempo.

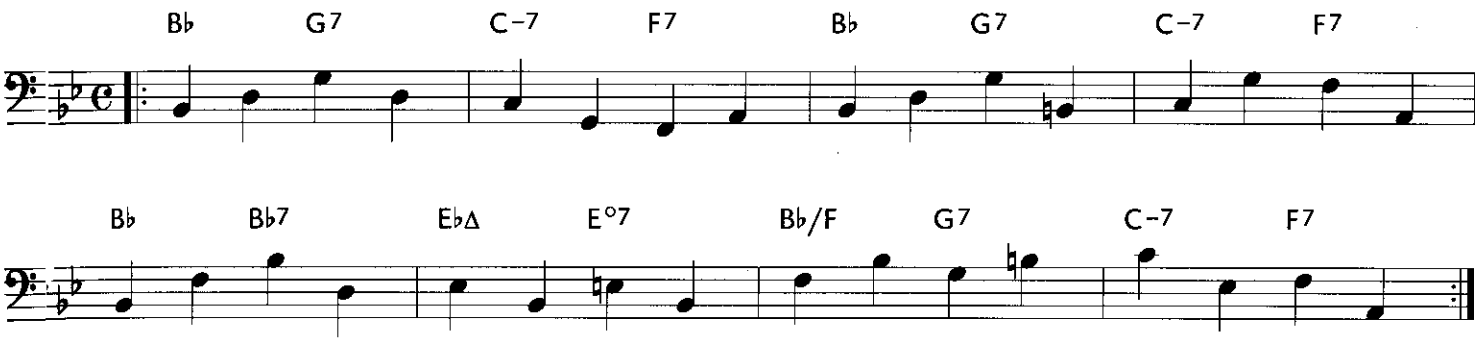
Begin by playing the root and third of each chord, as in this example:



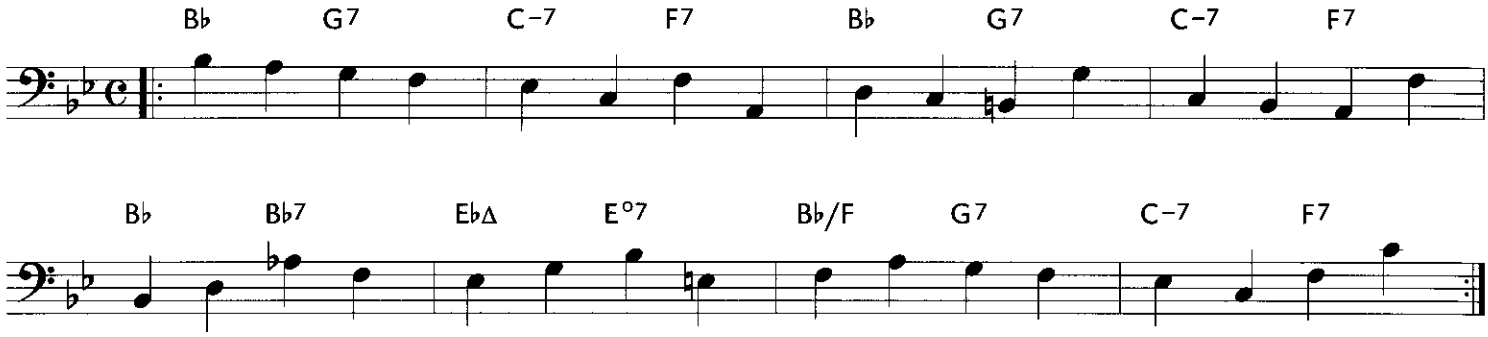
Then practice playing the root and fifth of each chord:



Now practice lines which use both root and third, and root and fifth, as in this example:

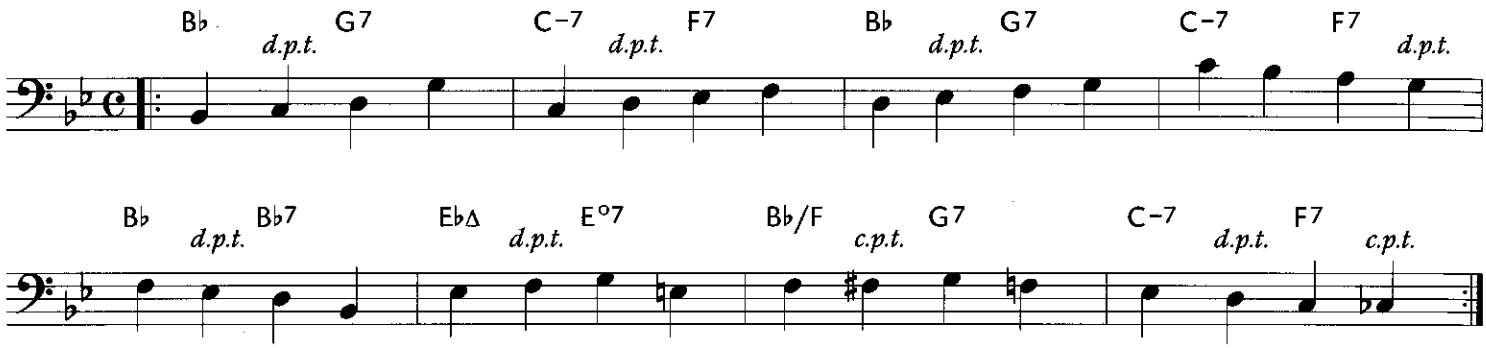


The seventh is a chord tone which can be used as well, although as discussed earlier, it may want to resolve to the third of the next chord. In that case the root should be played on the following beat:

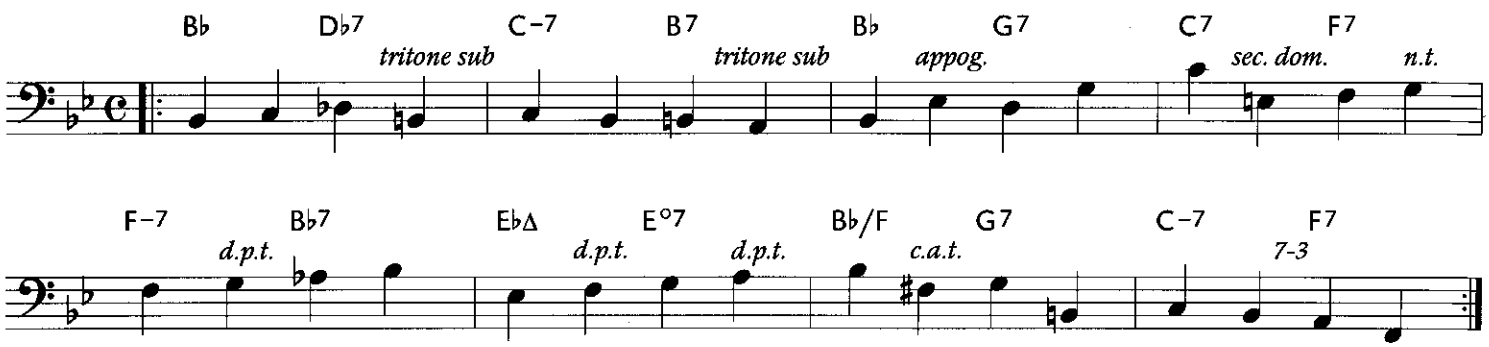


SCALAR LINES:

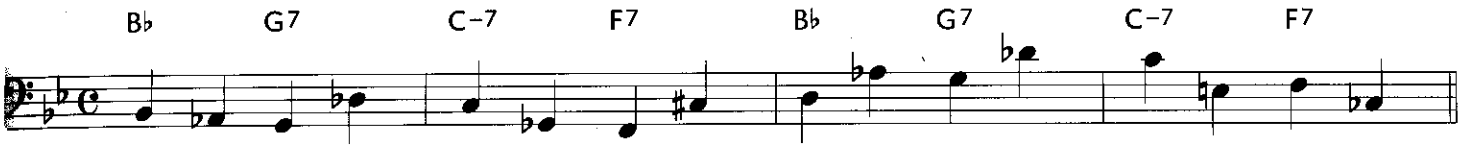
Scalar lines offer a nice contrast to chordal bass lines. By their nature, these lines will not always contain roots landing on beats 1 and 3. This is fine, as long as the bass lines give a sense of the main harmonic movement.



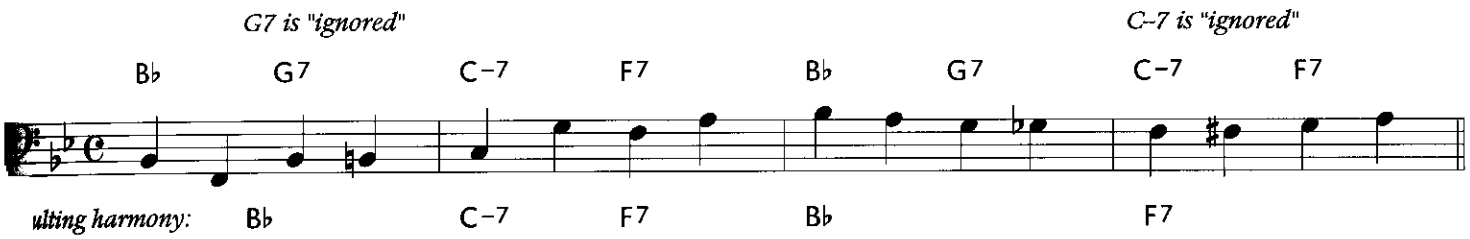
The next bass line uses tritone substitution, secondary dominant substitution (C7 to F7, or V7 of V7), appogiatura, neighbor tone, passing tones, chromatic approach tones, and 7-3 voice leading. These are all discussed in the first chapter.



Avoid the over-use of chromatic approach tones. They clash especially with the –7 chords:



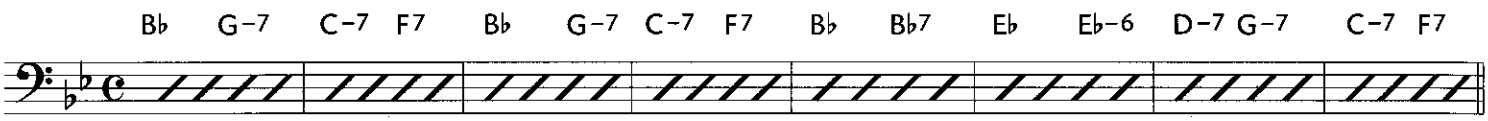
The harmonic framework of rhythm changes is based largely on the tonality, or key center, of B♭ in the "A" sections. The bridge contains a series of secondary dominants leading back to the B♭ tonality. With that in mind, some chords are less important than others in establishing the tonality. Listen to this example:

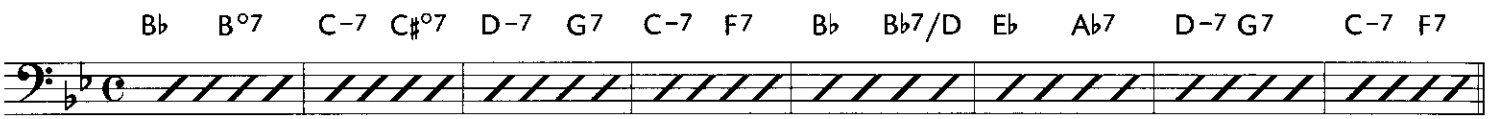


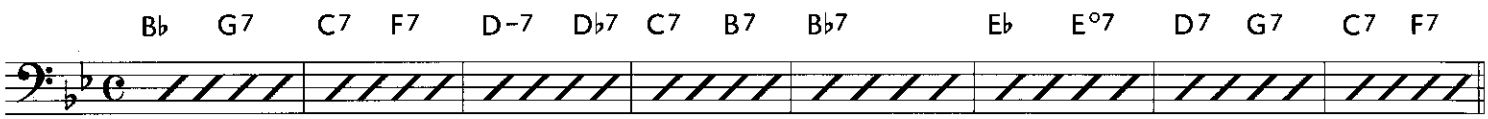
HARMONIC VARIATION:

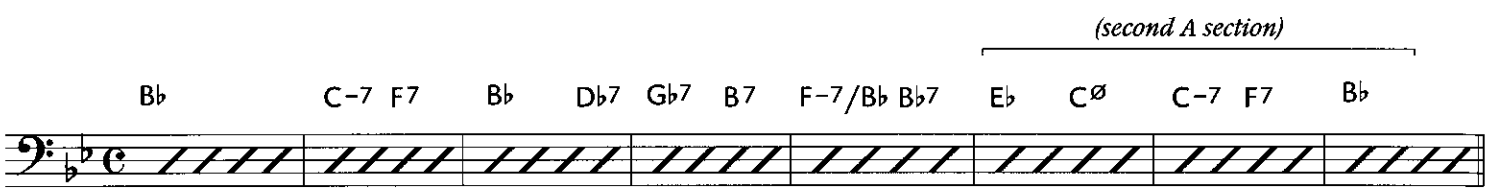
There are many different chord changes that can, and will, be used on rhythm changes. Some of the main variants are listed below, but there are many more. I strongly suggest listening to as many recorded versions of rhythm changes as you can find. The map is not the territory; in other words, the written chords are only a departure point for many possibilities. As always, listening is the key.

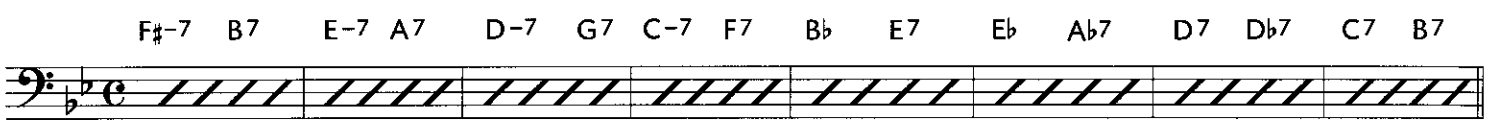
"A"-Section



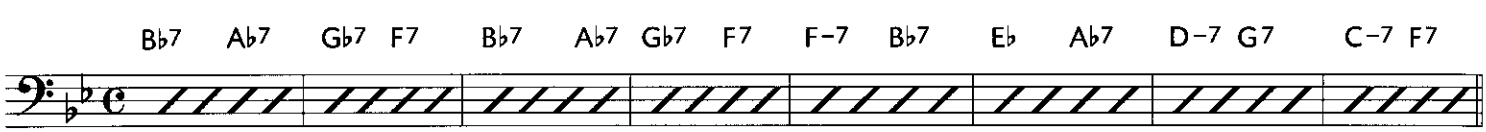




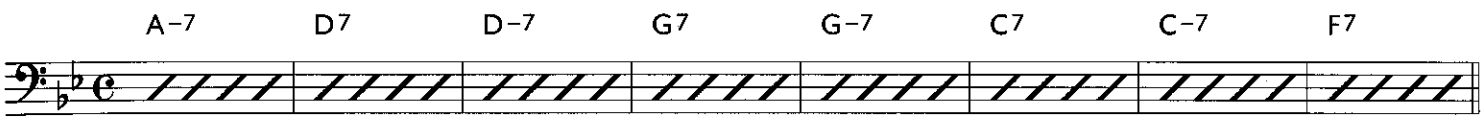


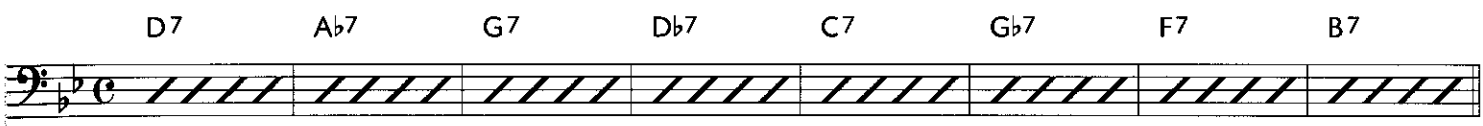


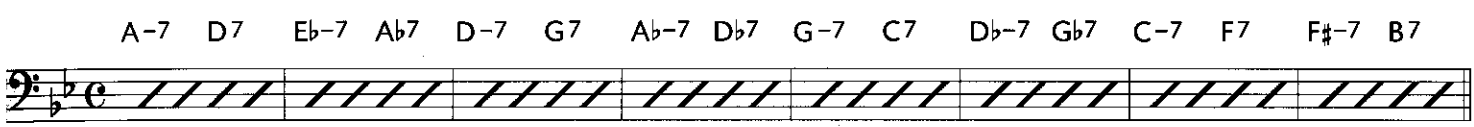
C.T.A



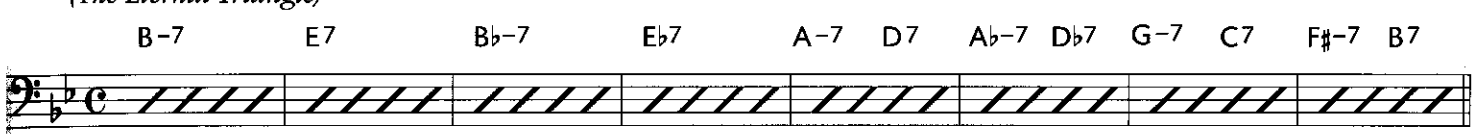
Bridge







(The Eternal Triangle)

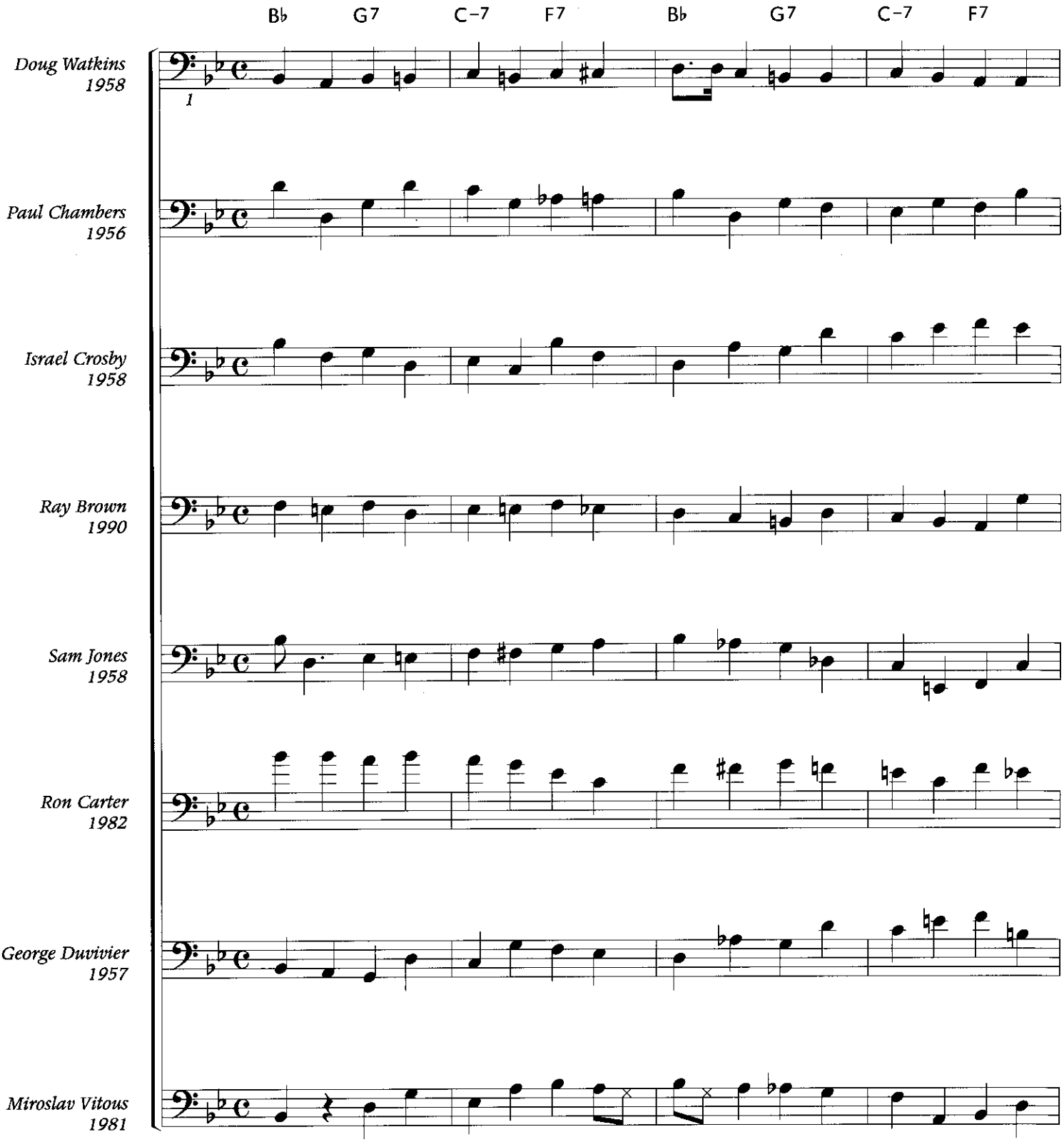


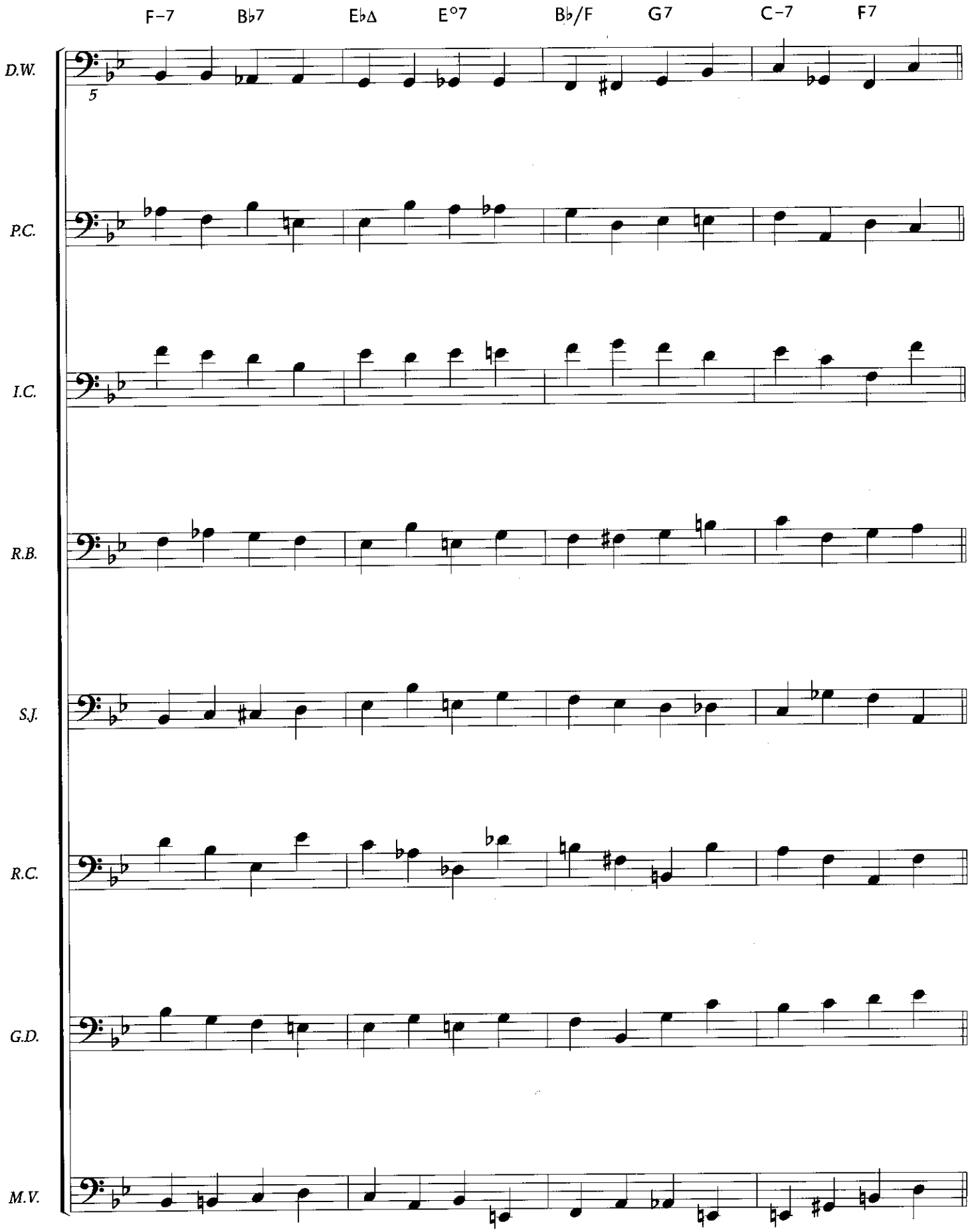
Now turn the page and take a look and listen to how eight great jazz bassists approached a chorus of rhythm changes...

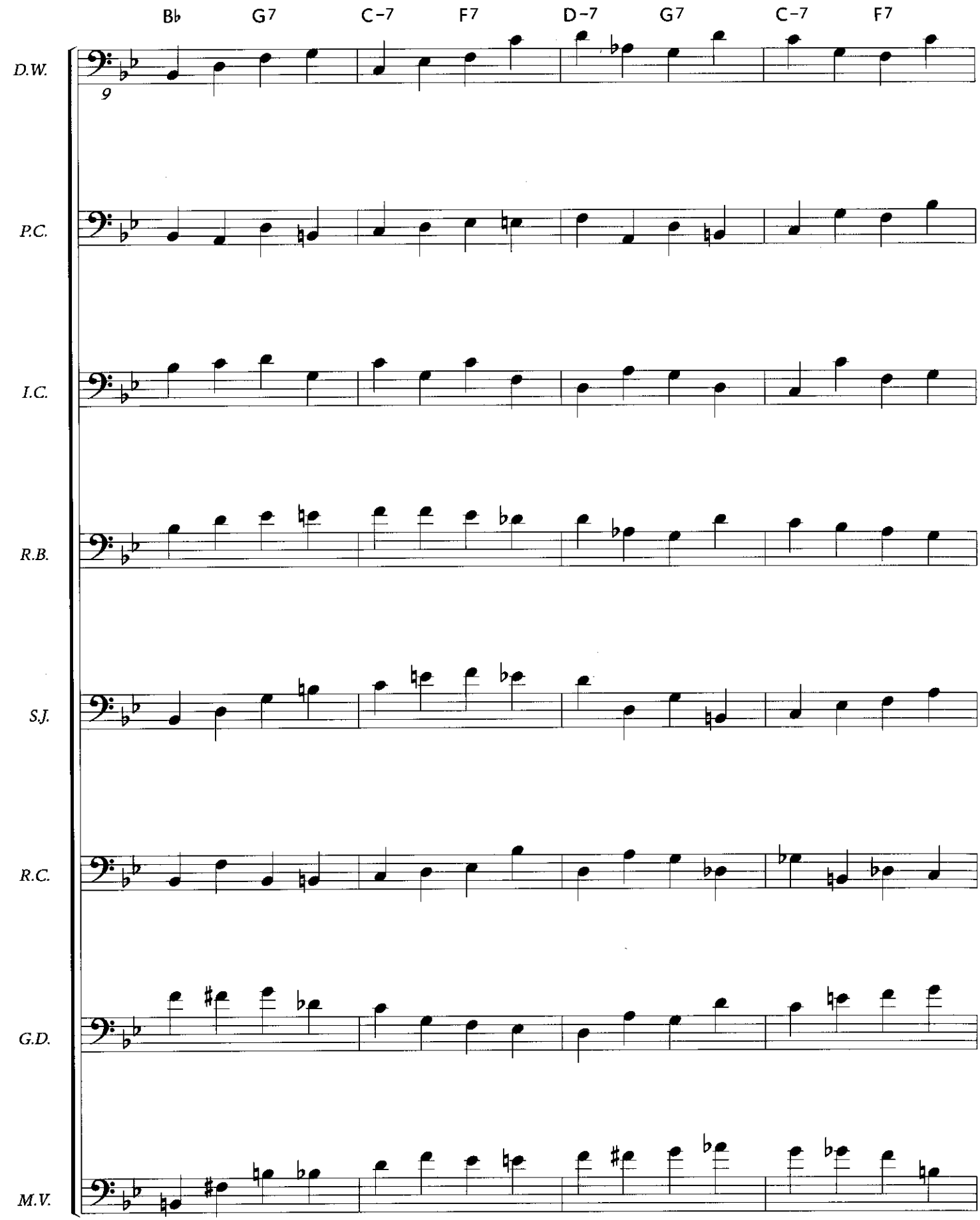
RHYTHM CHANGES TRANSCRIPTIONS

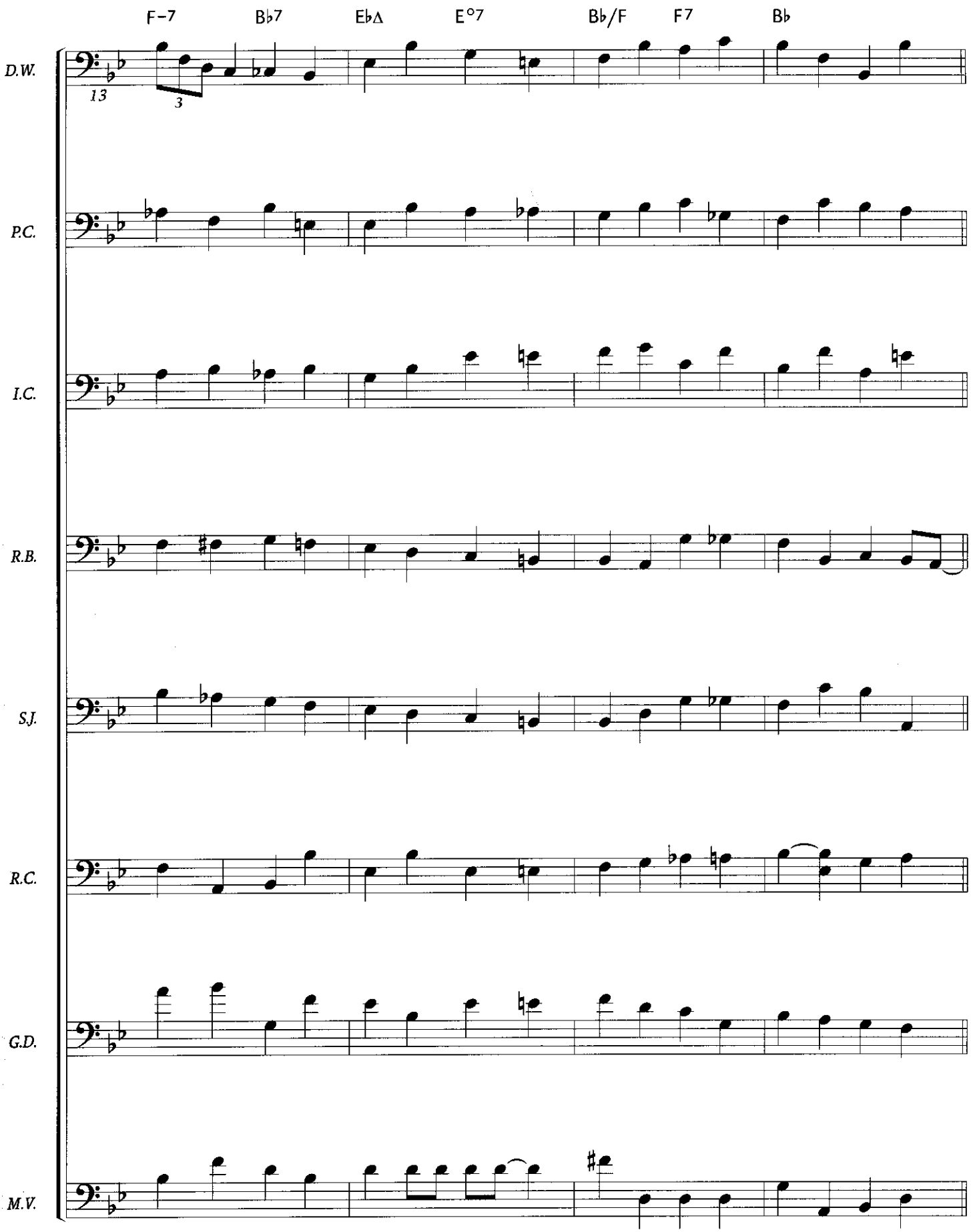
(COMPARISON VIEW)

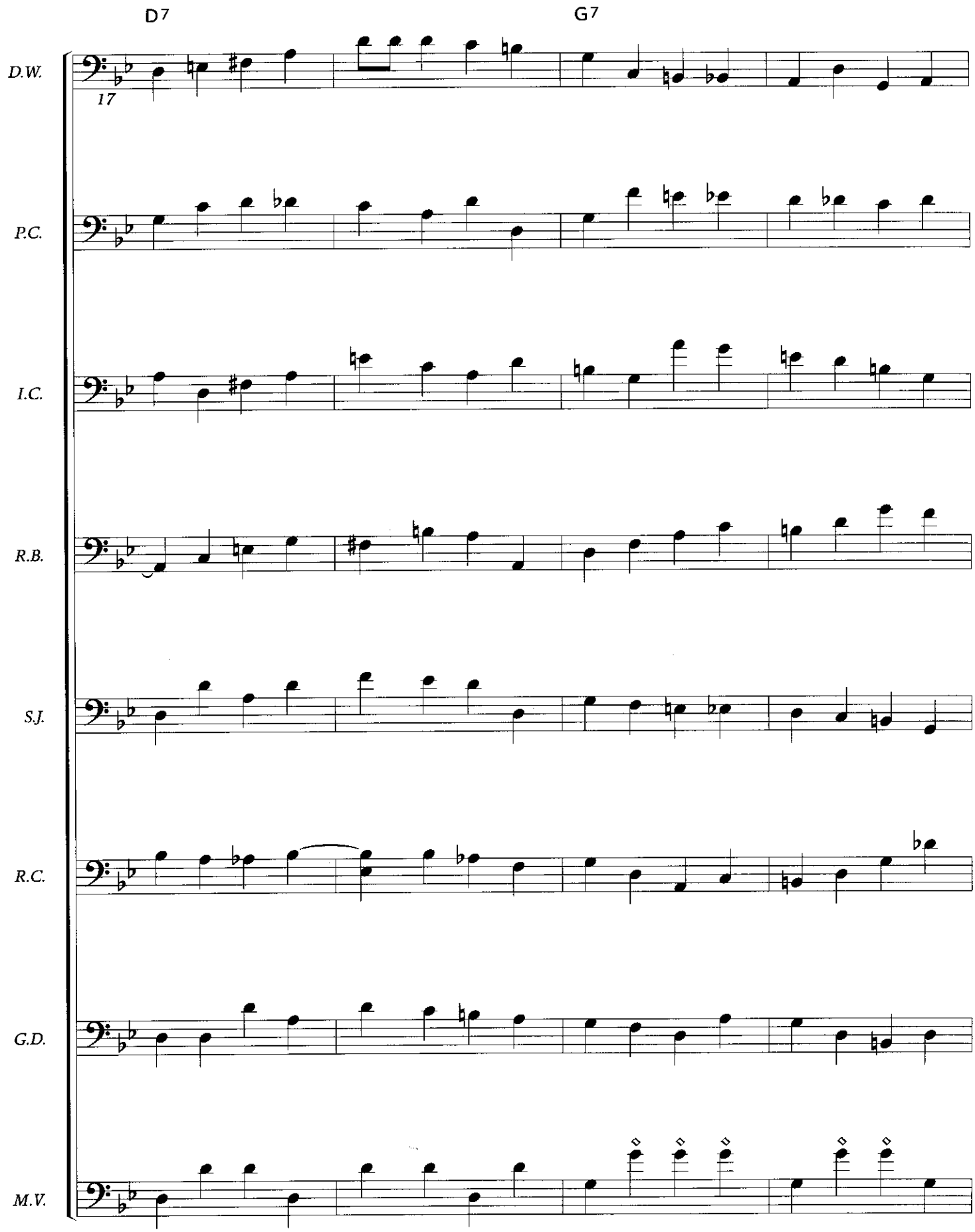
Check out the different ways that these eight bass players play rhythm changes, and compare them measure by measure. The basic changes are above, but note that in each example there are variations from the basic harmony. You can play through each bass line separately by turning to the "play view" on page 82.

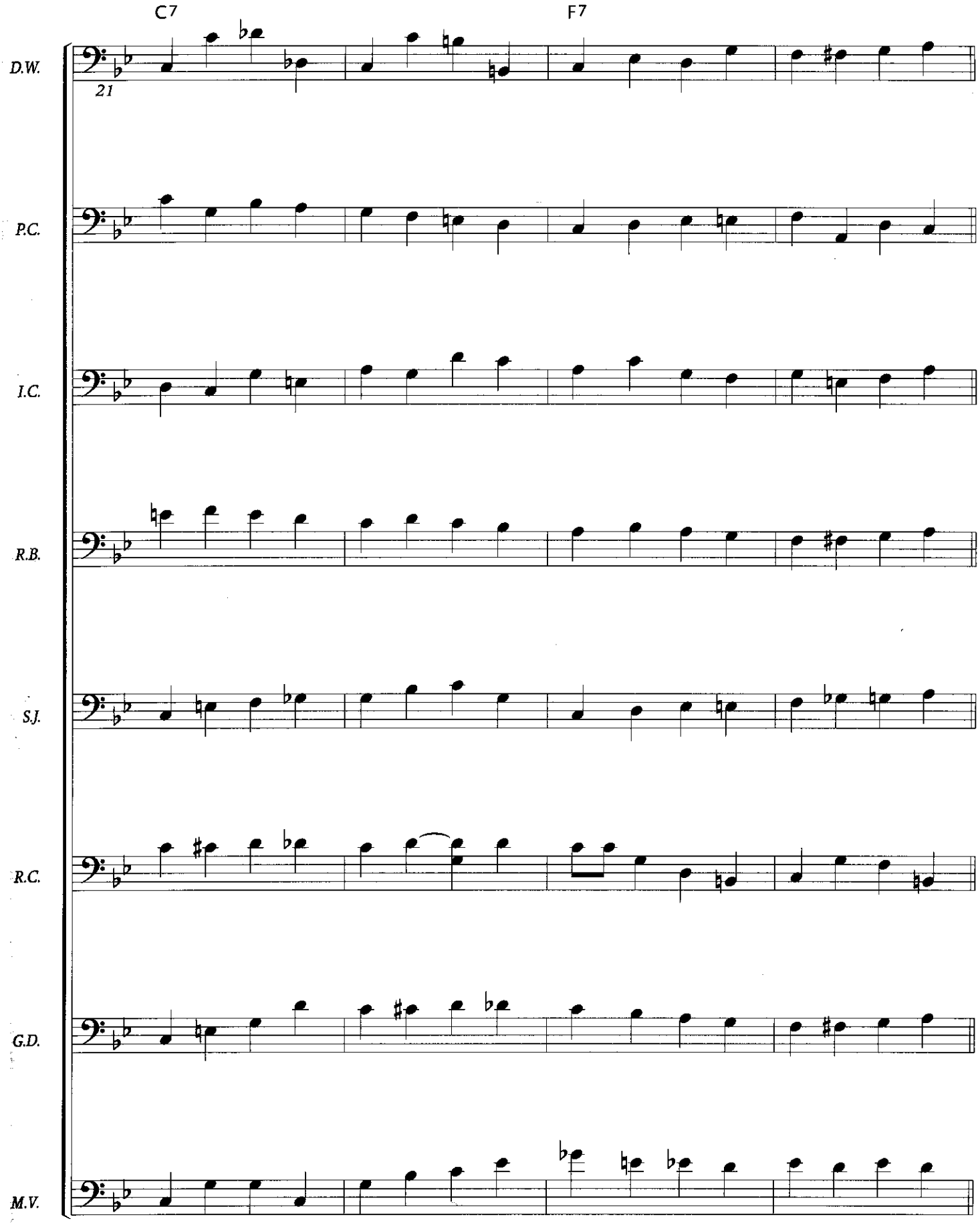


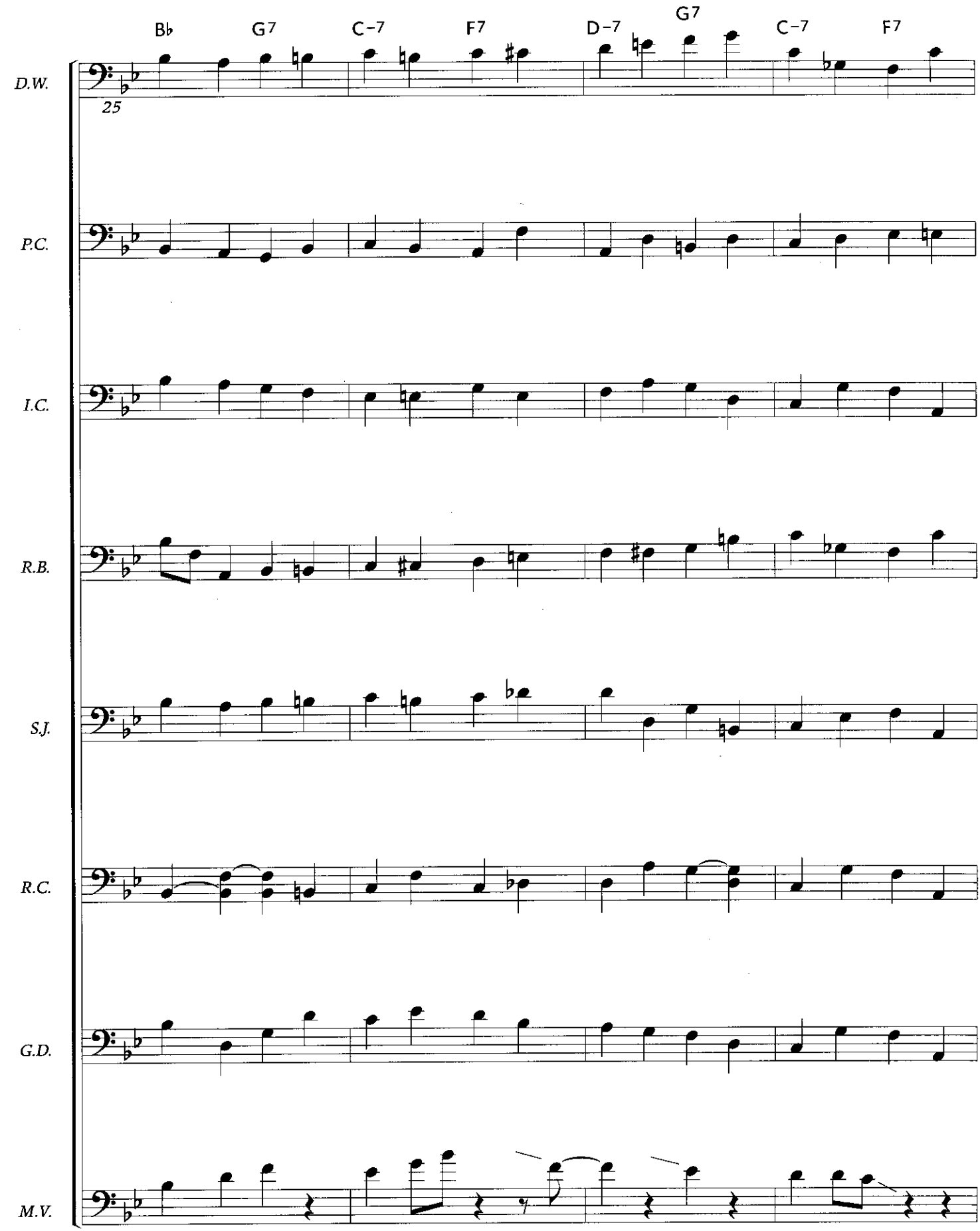

F–7
B♭7
E♭Δ
E°7
B♭/F
G7
C–7
F7
D.W.
5
P.C.
I.C.
R.B.
S.J.
R.C.
G.D.
M.V.

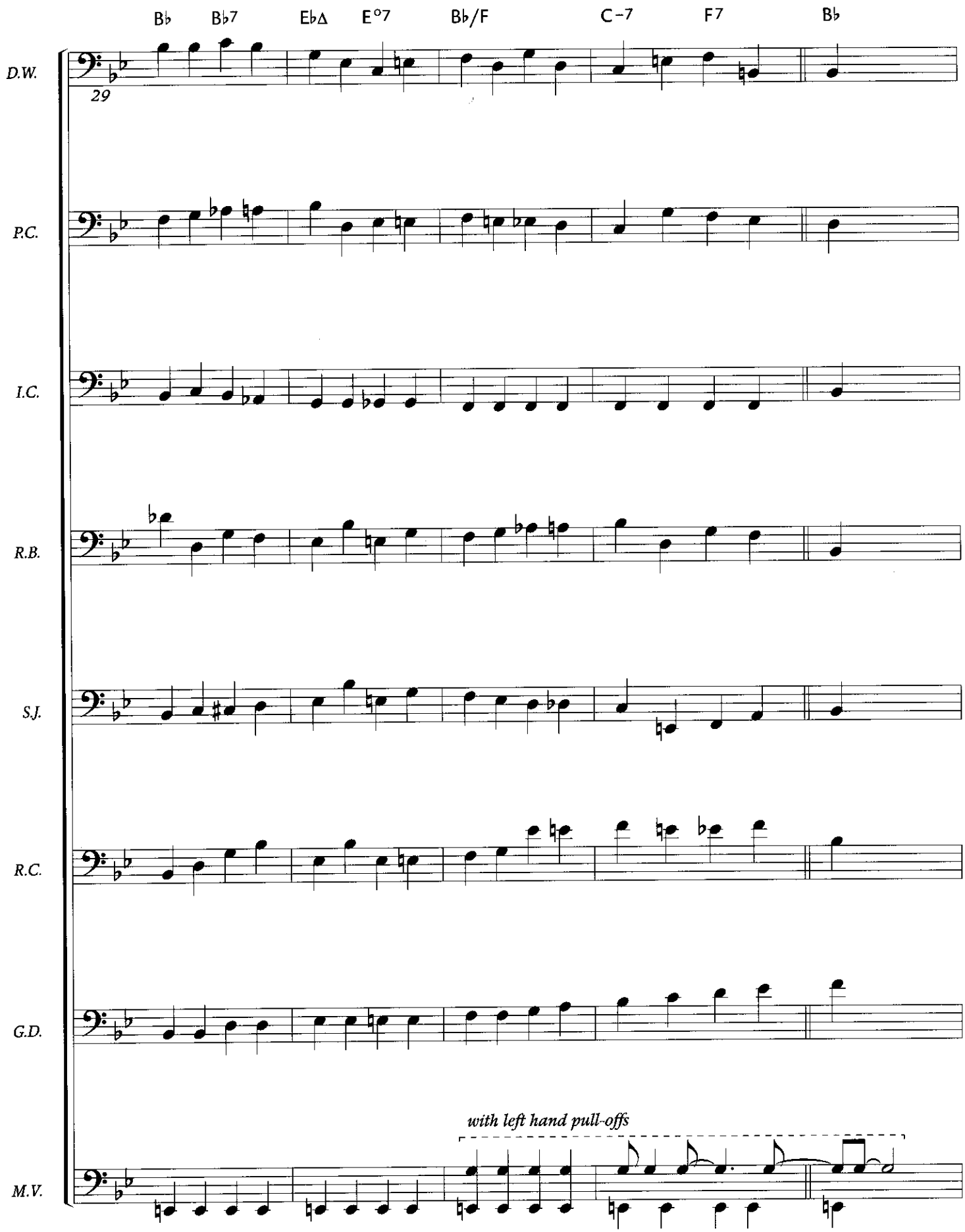

B♭
G7
C-7
F7
D-7
G7
C-7
F7
D.W.
9
P.C.
I.C.
R.B.
S.J.
R.C.
G.D.
M.V.


F-7
B♭7
E♭Δ
E°7
B♭/F
F7
B♭
D.W.
P.C.
I.C.
R.B.
S.J.
R.C.
G.D.
M.V.
13
3


D7
G7
D.W.
17
P.C.
I.C.
R.B.
S.J.
R.C.
G.D.
M.V.

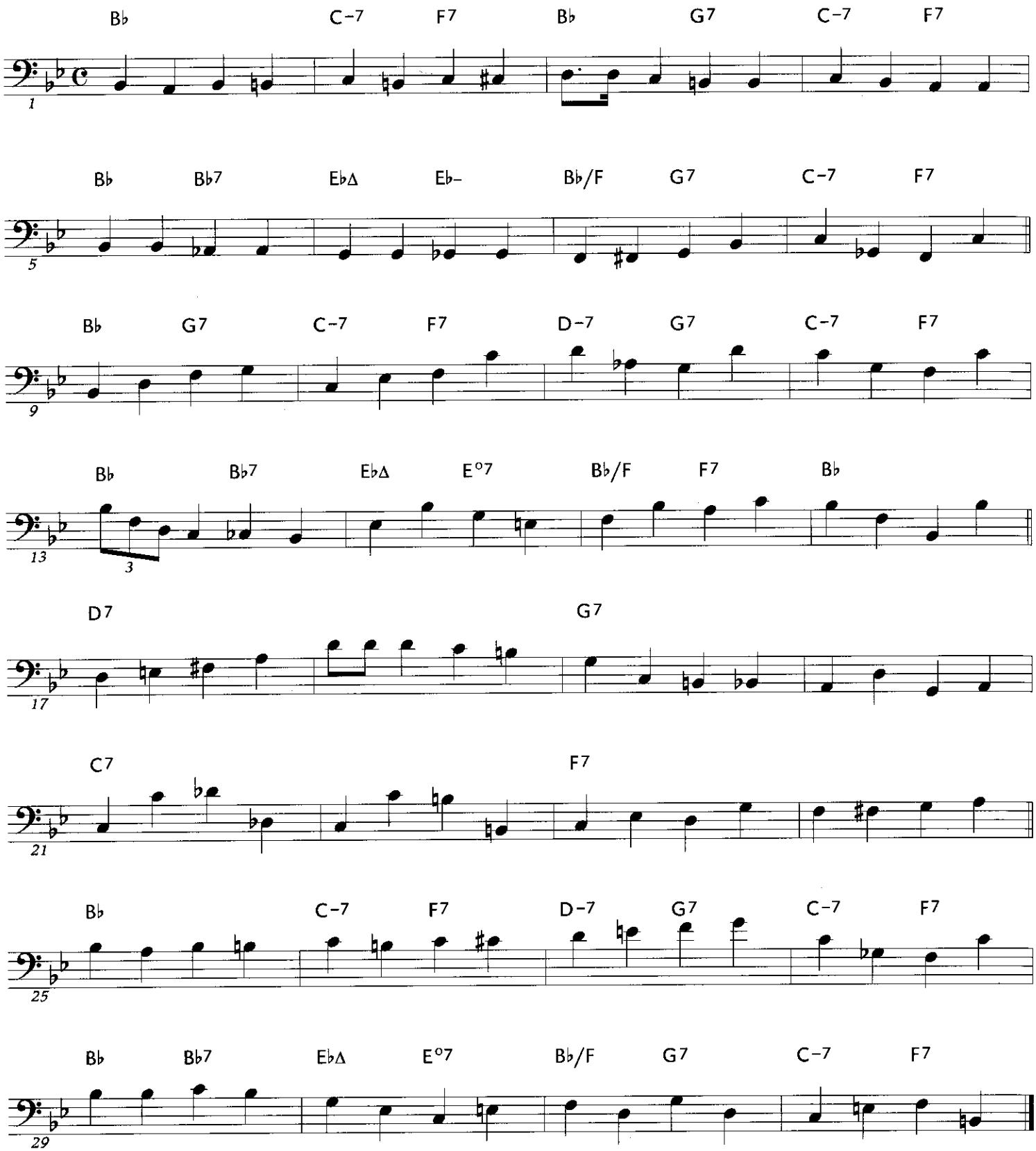

C7
F7
21
D.W.
P.C.
I.C.
R.B.
S.J.
R.C.
G.D.
M.V.


B♭
G7
C-7
F7
D-7
G7
C-7
F7
25
D.W.
P.C.
I.C.
R.B.
S.J.
R.C.
G.D.
M.V.

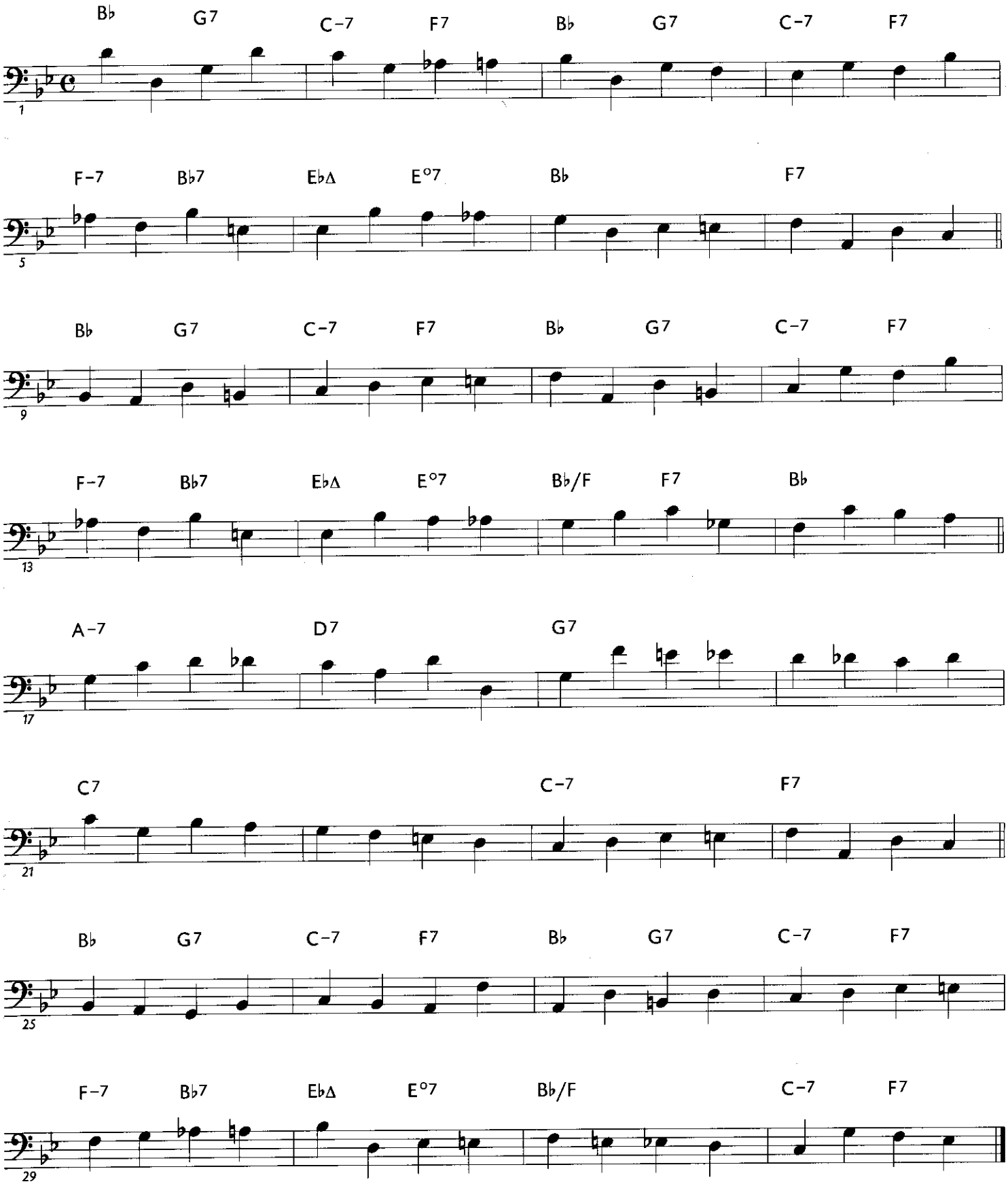

B♭
B♭7
E♭Δ
E°7
B♭/F
C-7
F7
B♭
29
D.W.
P.C.
I.C.
R.B.
S.J.
R.C.
G.D.
M.V.
with left hand pull-offs

RHYTHM CHANGES TRANSCRIPTIONS (PLAY VIEW)

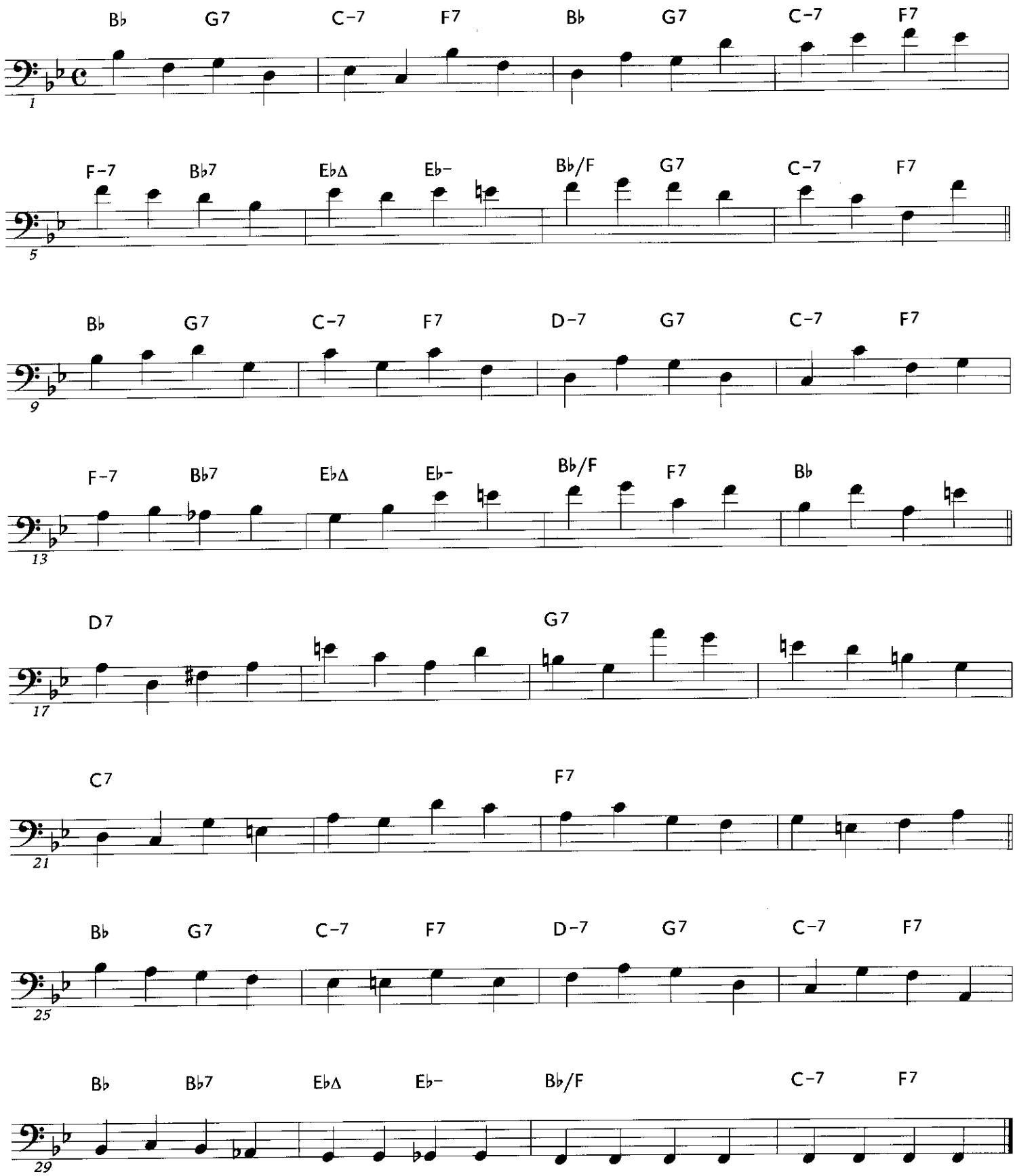
Doug Watkins (1958)



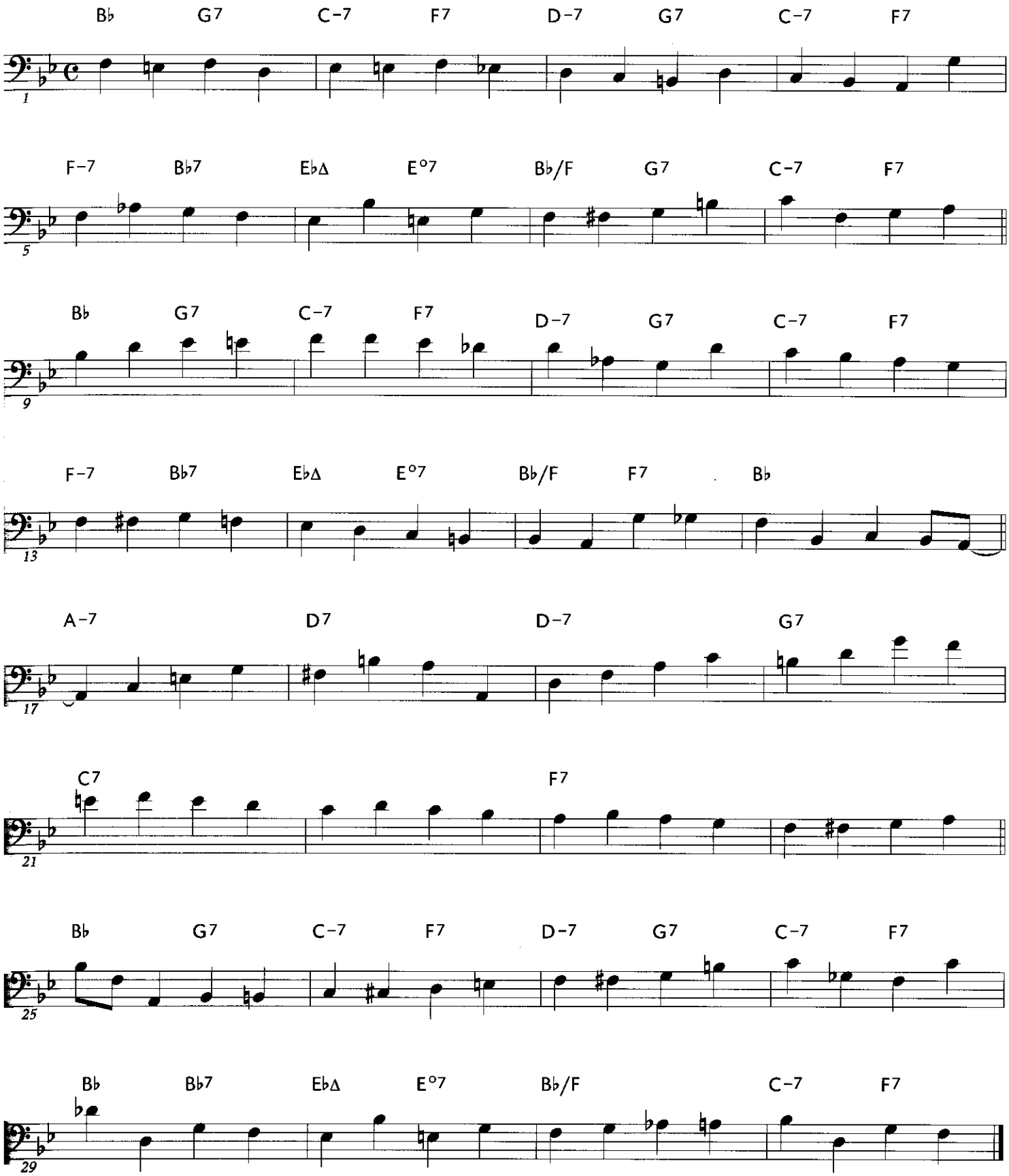
Paul Chambers (1956)



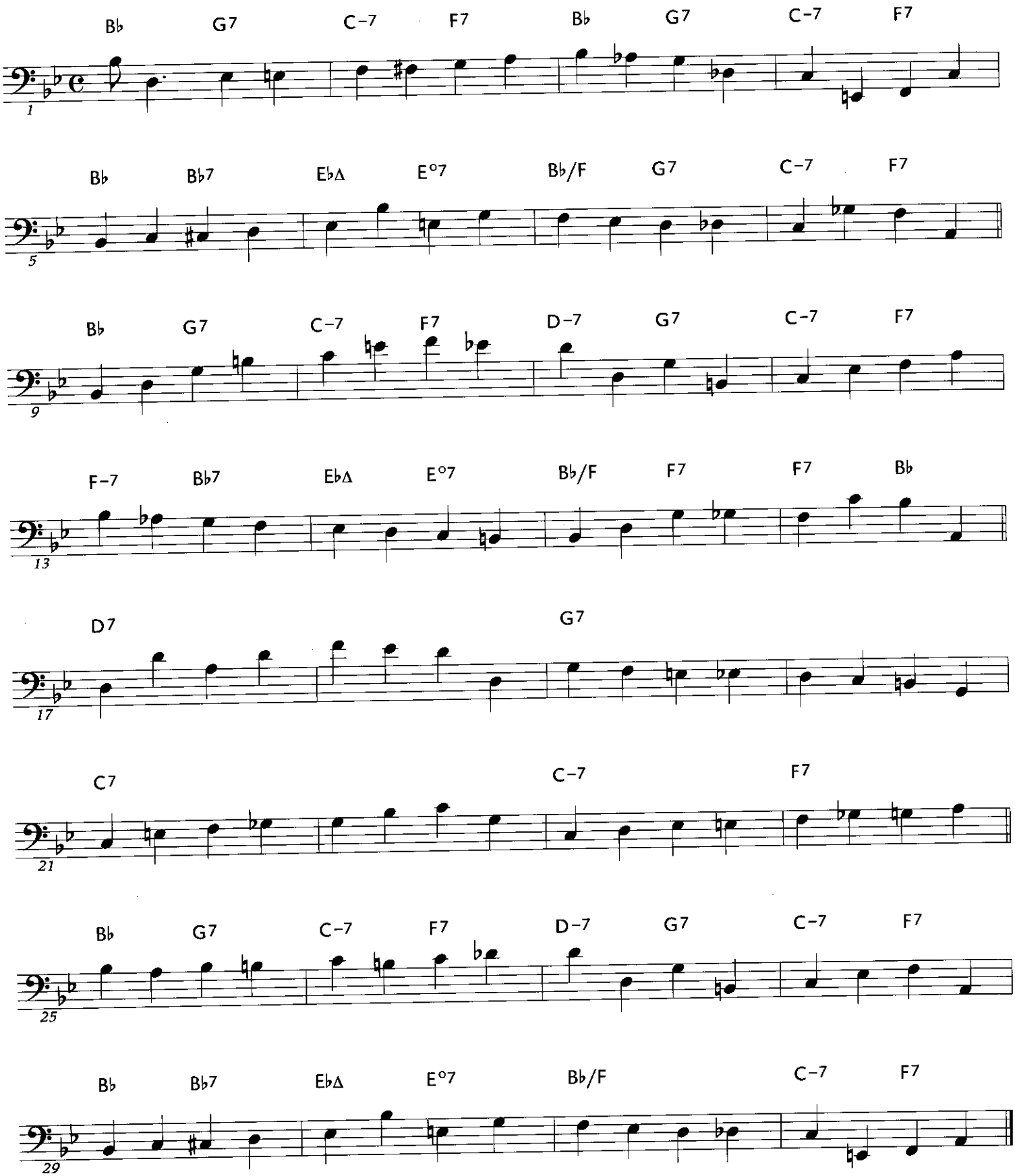
Israel Crosby (1958)



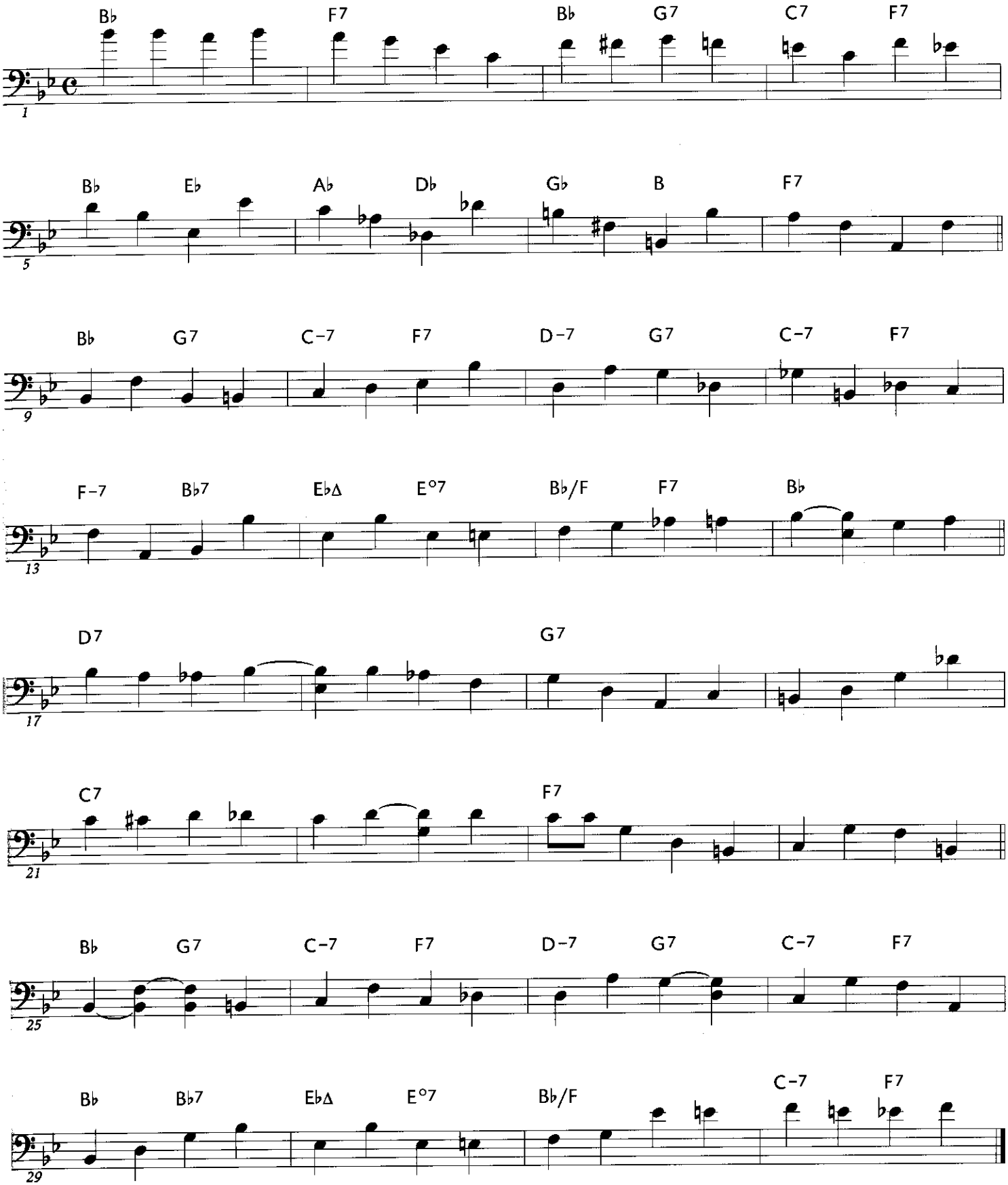
Ray Brown 1990



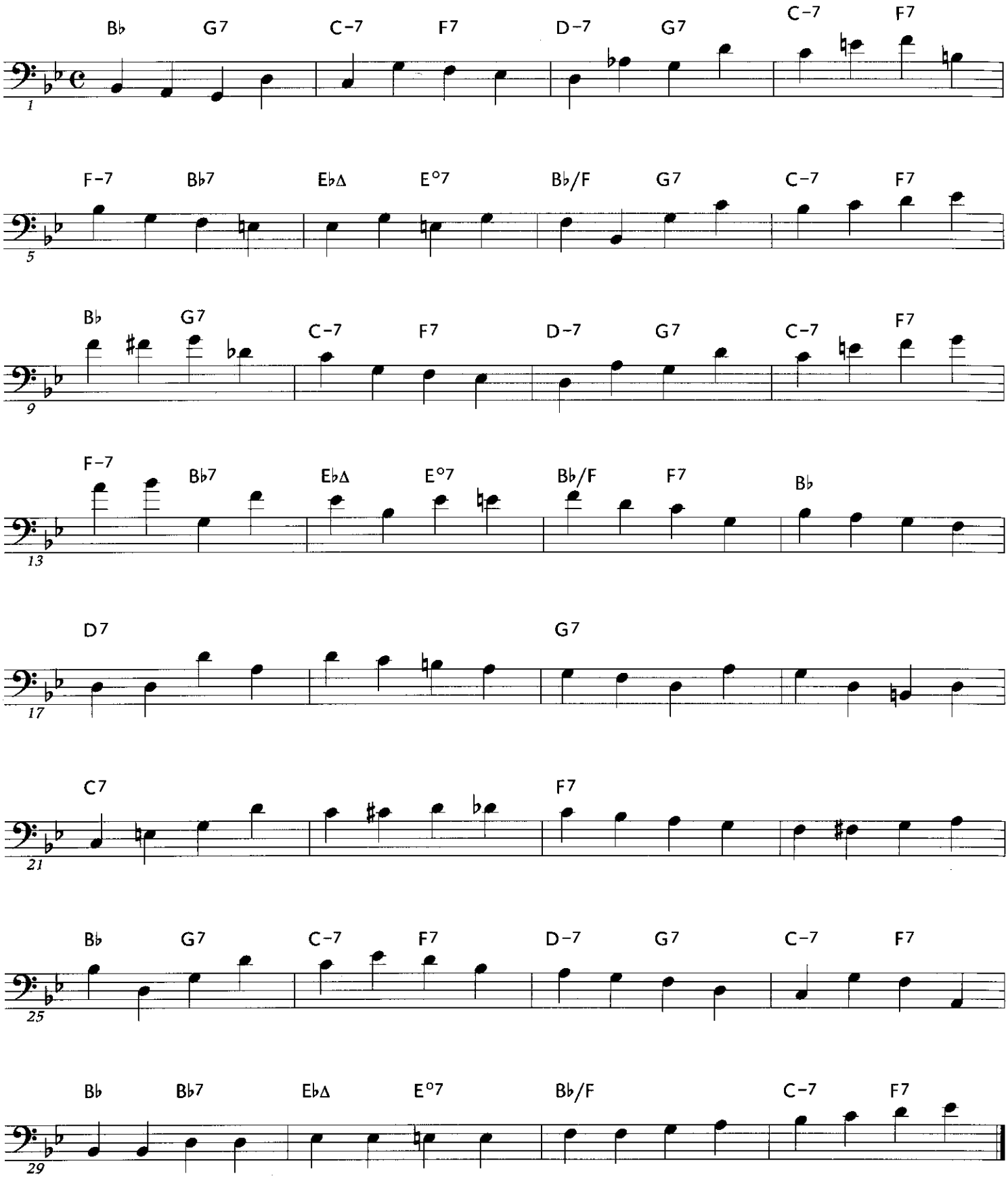
Sam Jones (1958)



Ron Carter (1982)

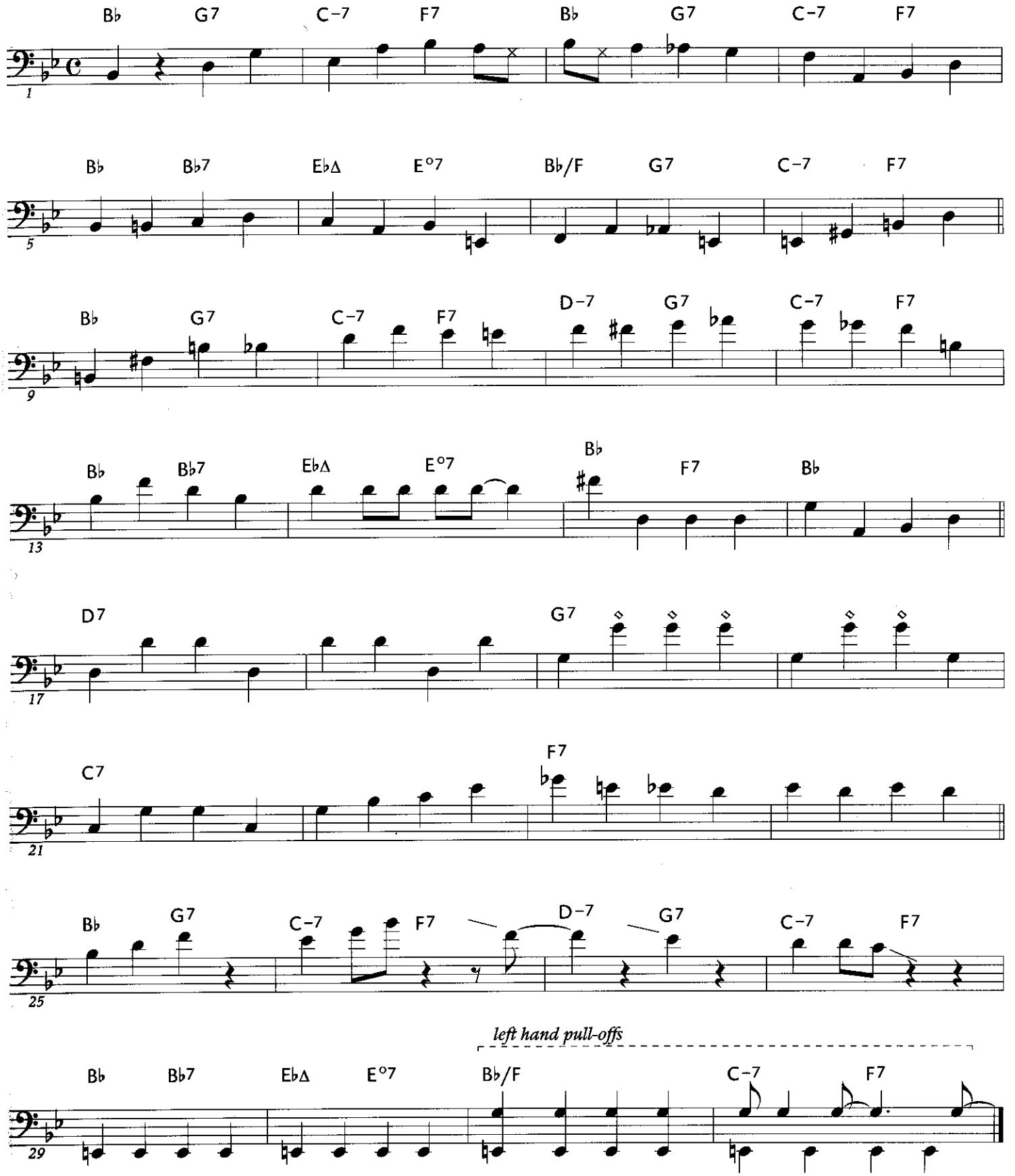


George Duvivier (1957)



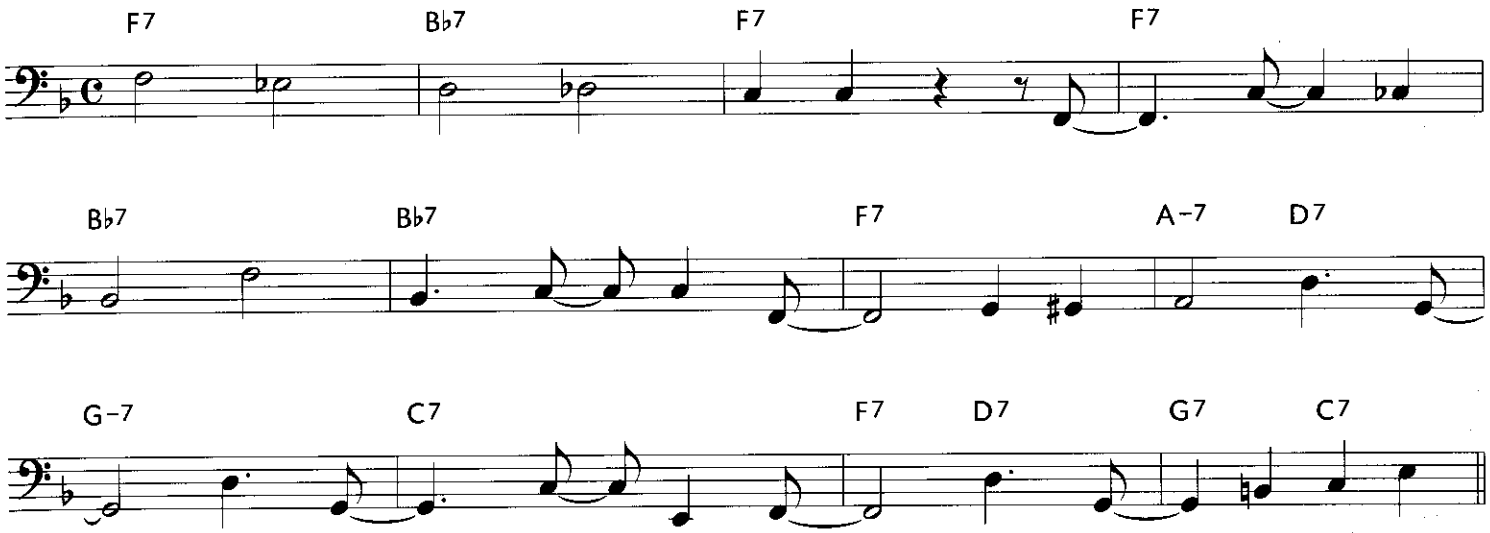
Miroslav Vitous (1981)

The harmony in this example is treated very loosely.

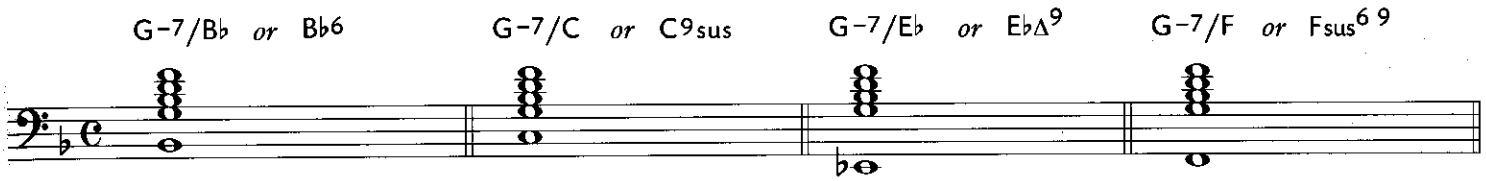


PLAYING IN "2"

Playing in "2" is an art. It means playing two notes to the bar, or half notes in 4/4 time. That is the general rule, but there is a lot of room for rhythmic variation. Listen to this chorus of Sam Jones playing in "2" on *Blues in the Closet*, with the Red Garland Trio. Some of the anticipations are "shots" with the piano.



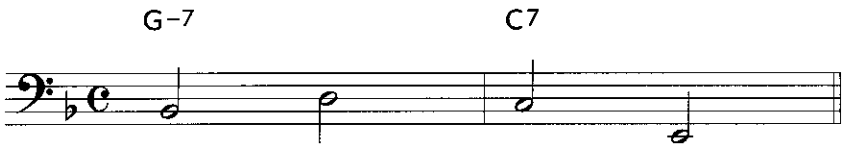
Because the bass plays less notes than in a walking, or "4" line, the choice of notes is extremely important. The lowest note defines the type of chord. Observe the impact of changing the root under a G–7 chord:



A lot depends on context. Example one will sound like G–7 even with a B♭ on beat one, because it is followed by a G on beat three. The second example will sound like a B♭6 chord:

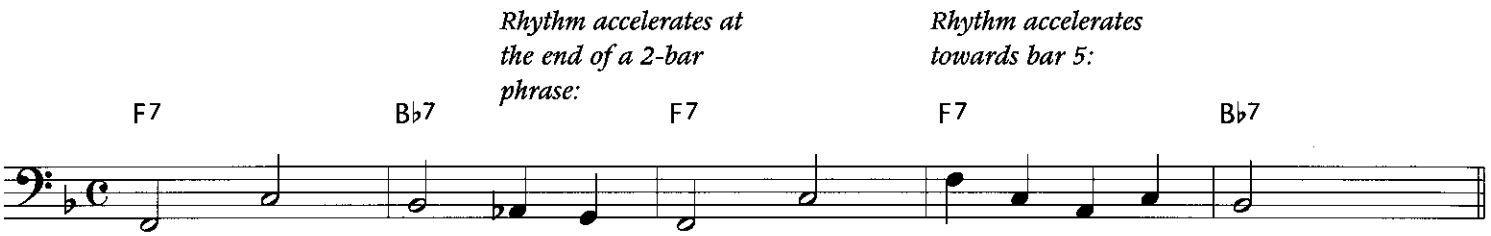
Example 1

Example 2

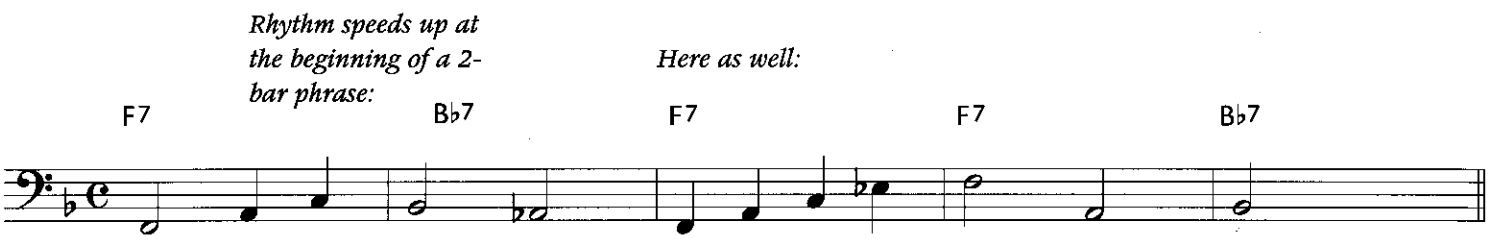


In most standard song forms, we hear phrases in 2- or 4-bar segments or longer. Hearing harmonic rhythm in 3 or 5 bar segments, for eg., is much less common. In much the same way that harmonic rhythm often accelerates at the end of phrases (towards cadence points) in classical music, bass lines can help define phrases by "accelerating" into the next phrase.

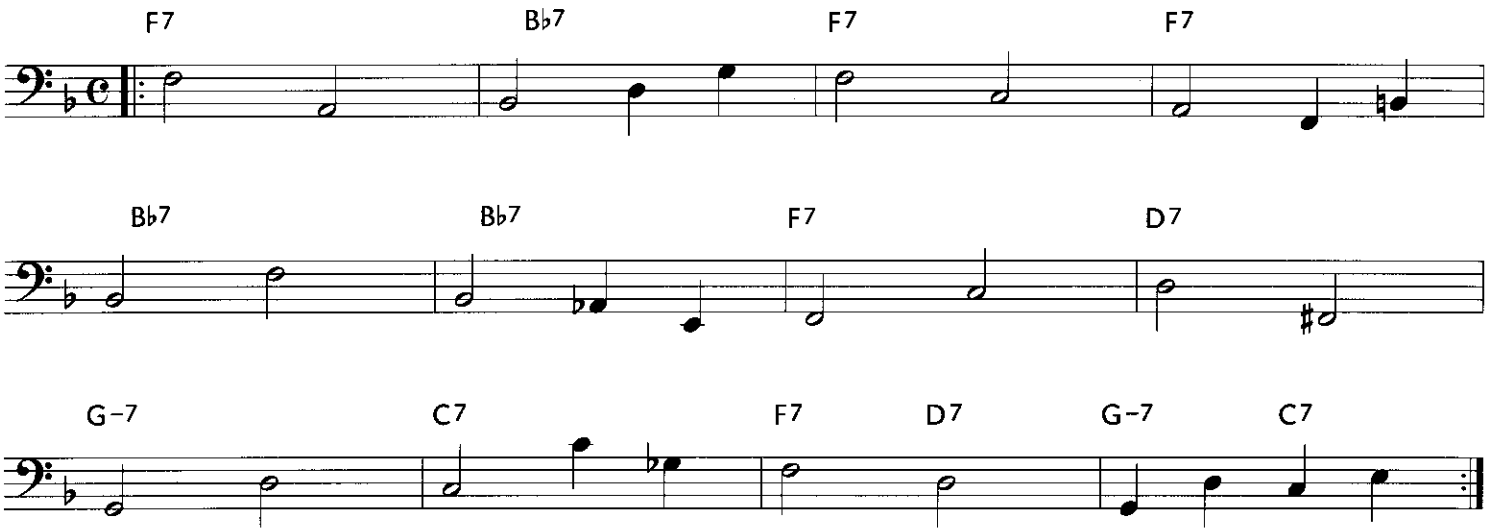
To illustrate this, listen to the following examples:



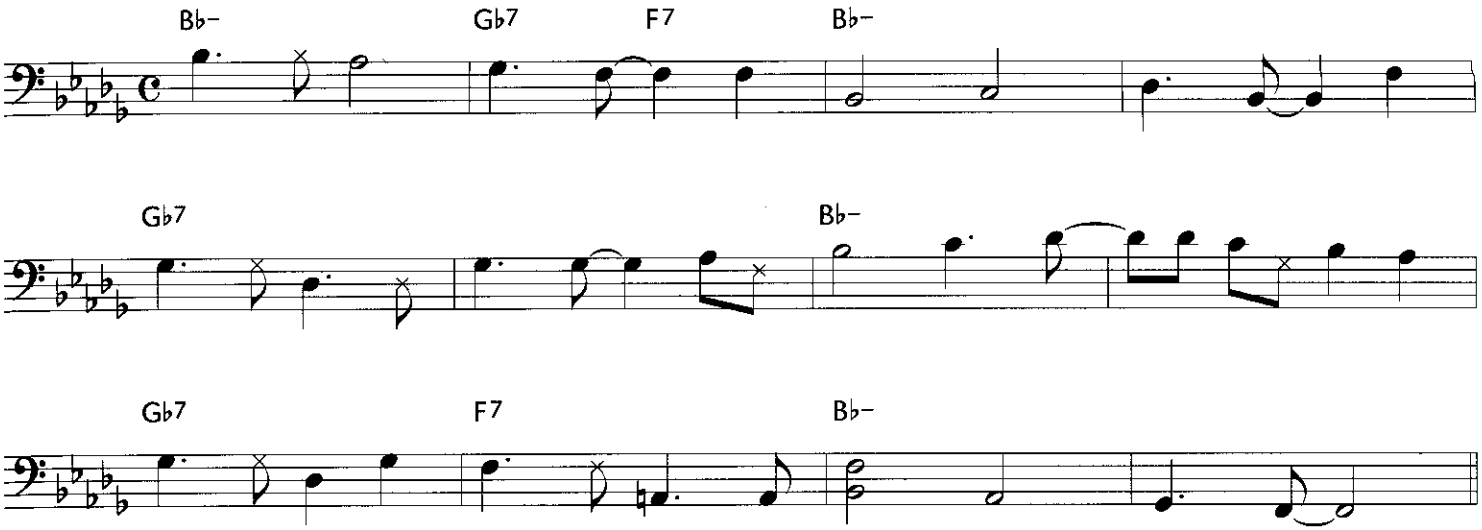
Now compare the feel of the previous example to this one below. Notice that this second example does not have as much forward momentum as the first.



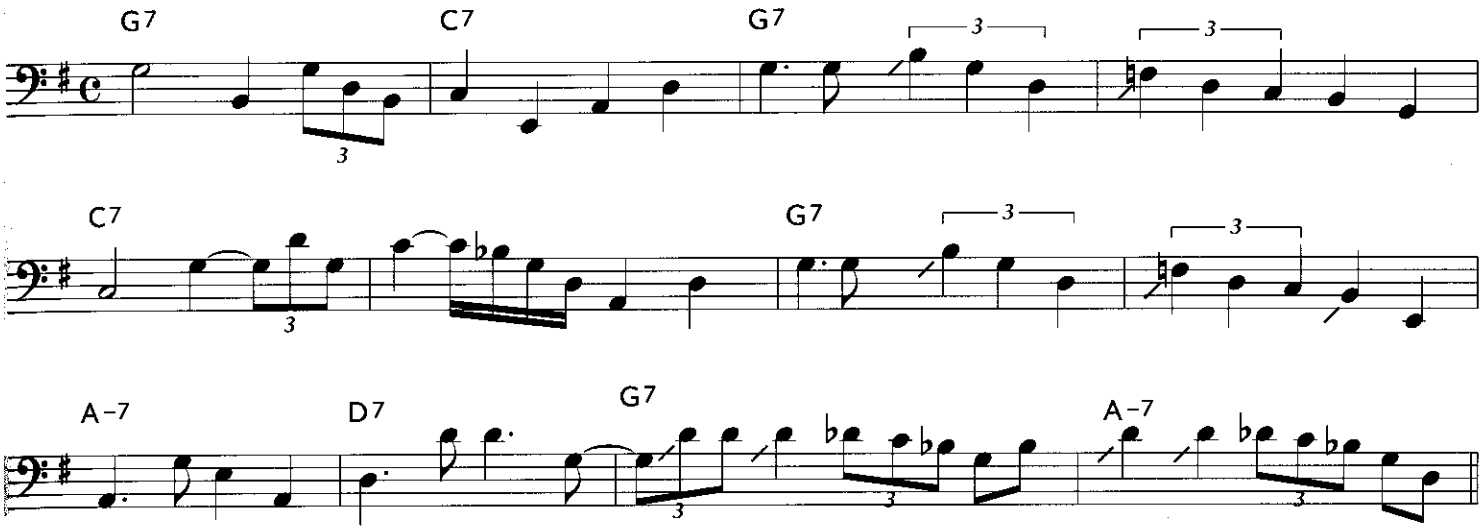
Here is a chorus of a blues in "2" using acceleration into the beginning of two and four bar phrases:



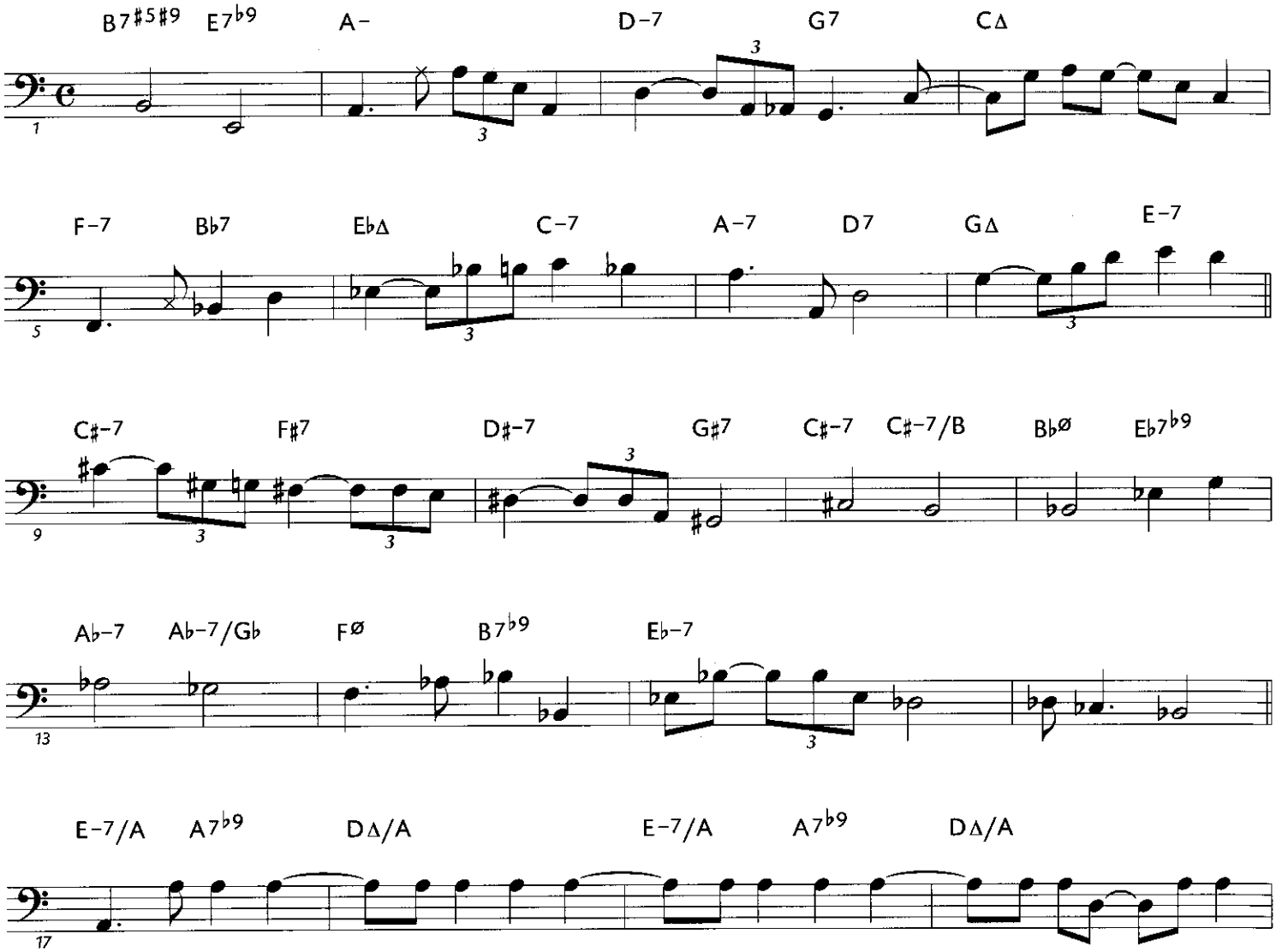
The best way to learn how to play in "2" is to listen to the masters. Check out Ray Brown in the Oscar Peterson Trio. Listen to how he creates tension which builds to an amazing final "release" when he goes into "4"! Below are two different examples of playing in "2". The first is Paul Chamber's bass line on Hank Mobley's *Dig Dis*:



This next example is Ray Brown's bass line on Milt Jackson's *Bags Groove*, with the Oscar Peterson Trio. While the line has a general feeling of being in "2", it is a countermelody to the main melody, and is part of their arrangement of this tune:



Canadian bassist Neil Swainson plays this bass line in "2" on Kirk MacDonald's recording of *Turn Out the Stars* (by Bill Evans). The underlying pulse is half notes, but he plays a lot of triplet-based fills as well:



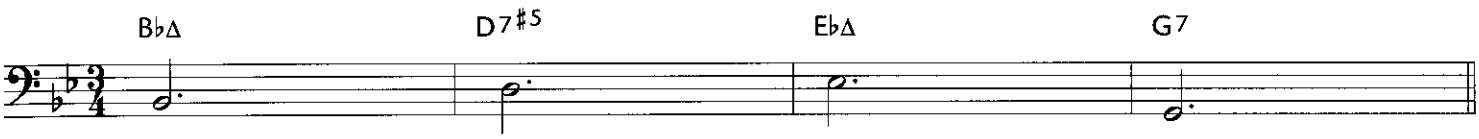
If a bass line strays away from a feeling of two per bar, it becomes what is termed a "broken feel". More on that later in the book.

PLAYING IN 3/4

Improvising bass lines in 3/4 time can feel awkward at first. Things that have become familiar to you in 4/4 time don't "fit" anymore! This chapter offers some ideas to practice so that you can feel comfortable playing in 3/4 time.

PLAYING IN "1"

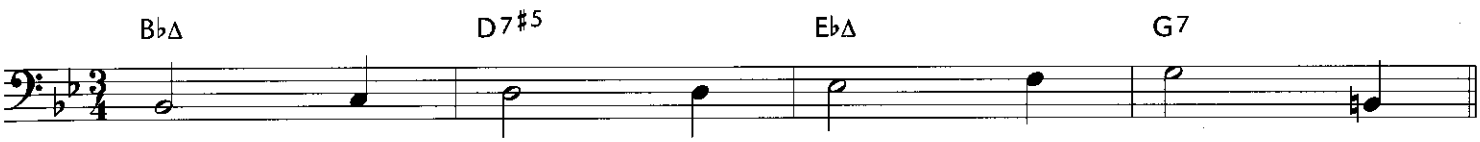
This means playing one note per bar, and is much like playing in "2" in 4/4 time.



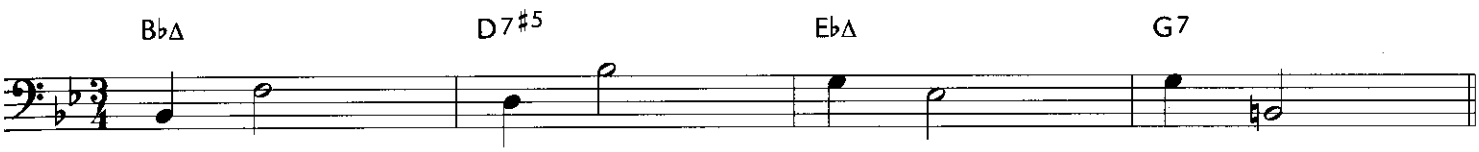
TWO NOTES PER BAR:

Busier than one note per bar, these rhythms give the bass line forward motion without being locked into walking.

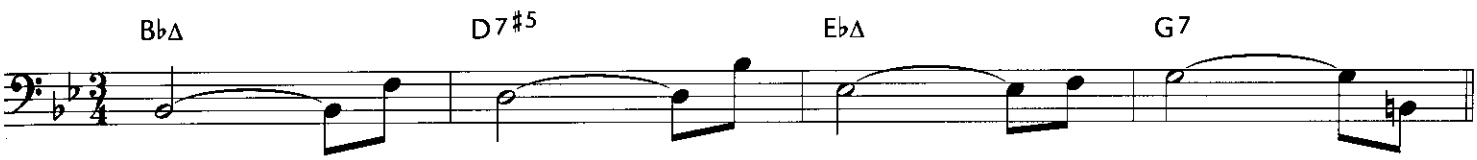
Example 1
Notice how well this flows, because beat one is stressed, preceded by a pickup on beat three.



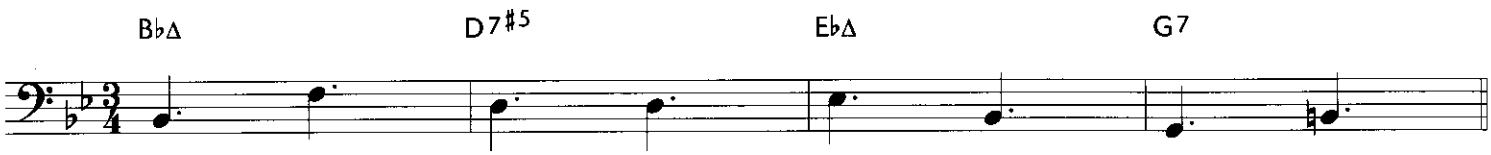
Example 2
This is the reverse rhythm of example 1. It sounds "backwards", because beat two is stressed, with beat one sounding like a pickup.



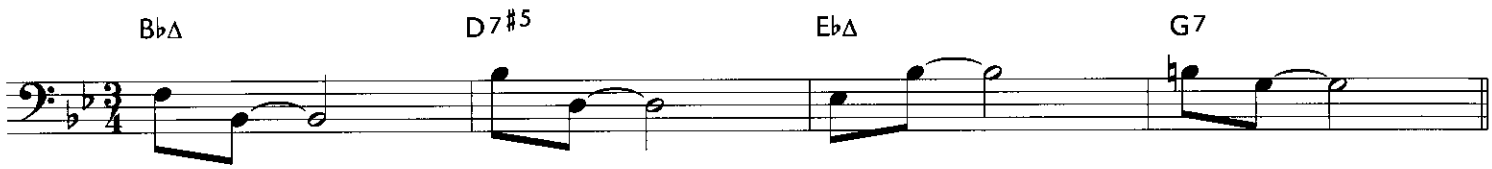
Example 3
This is another effective rhythm, for the same reasons as in example 1.



Example 4
This rhythm can work great in a bass line, but if it is played too much, it sounds like a rhythmic modulation (2/4). It can destroy the feeling of three, because of its symmetrical "two" feeling (although you may want to do that intentionally).



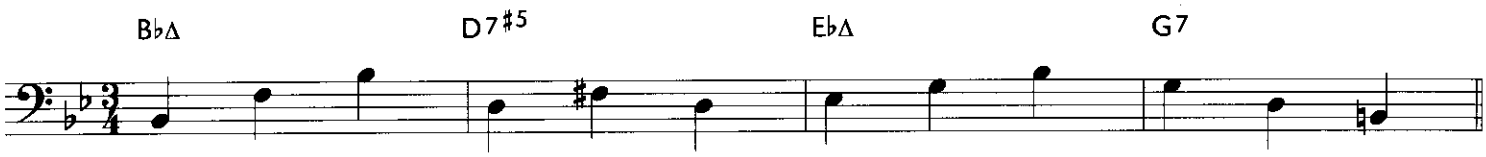
Example 5
This is similar to the "backwards" feeling of example 2, with the stress coming on the "and" of one.



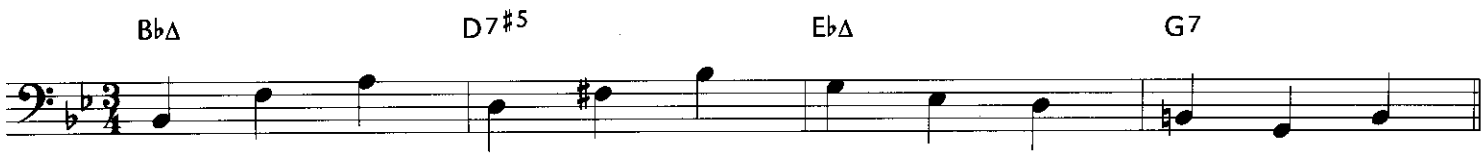
THREE NOTES PER BAR

This is "walking" in 3/4. It presents an entirely new challenge from 4/4. The bass notes on beats 1 and/or 2 need to define the chord, with beat three connecting smoothly to the next chord. Walking can be chordal or scalar. The next few examples illustrate different ways of walking in three.

Chordal Lines
This bass line uses triads to define the harmony:

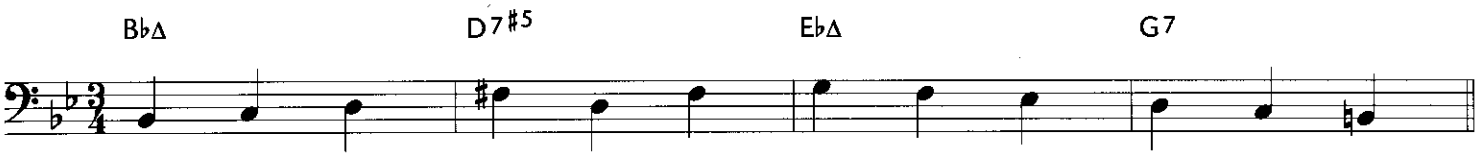


This bass line uses 7^{ths} as well as triads:

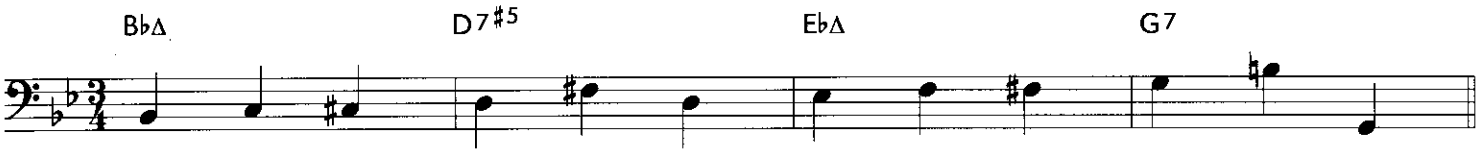


Scalar Lines

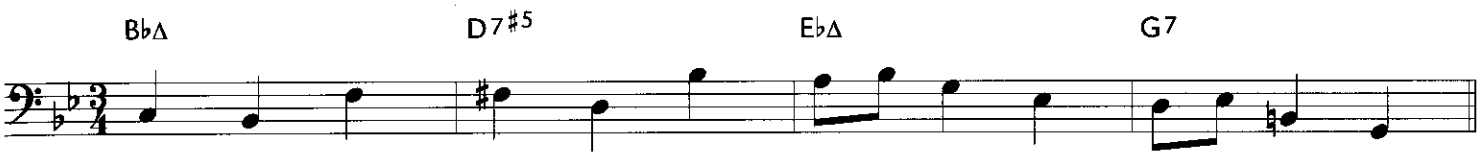
This line uses passing tones on beat two of bars 1, 3 and 4. Notice that the first bar is the only one with a root on beat one.



Here is a bass line which places roots on beat one by using passing tones:

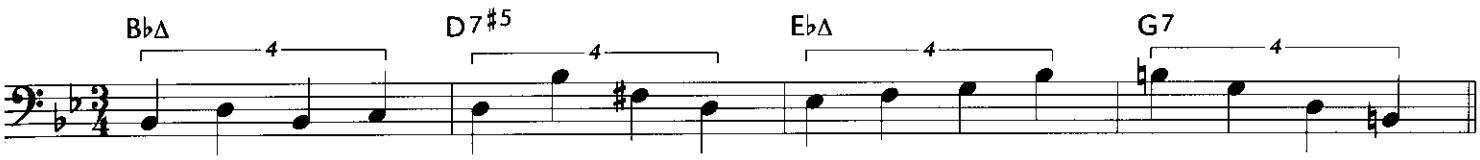


All of the melodic, harmonic and rhythmic ideas that were introduced in the first chapter can be applied to playing in 3/4. As one example, here is a bass line using non-chord tones on beat one, sequences, and eighth notes:



FOUR NOTES PER BAR

This can be used very briefly in a bass line to create forward motion. If used for an extended period it will sound like a rhythmic modulation (in other words, 4/4 rather than 3/4).

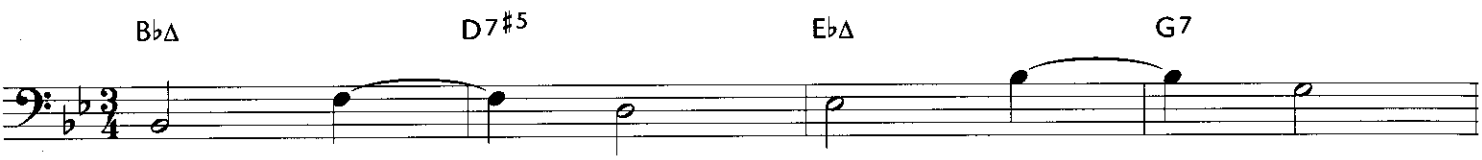


THREE NOTES PER TWO BARS

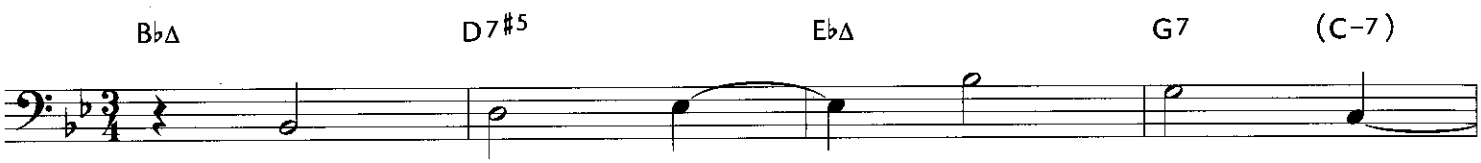
This is a 2 over 3 pattern that can be used in 3/4. There are two ways to play it – by anticipating or delaying the harmony of every second bar. The effect works well in a loose playing situation, where the bass is not required to "hold down the fort."

This first example anticipates the harmony of every second bar:

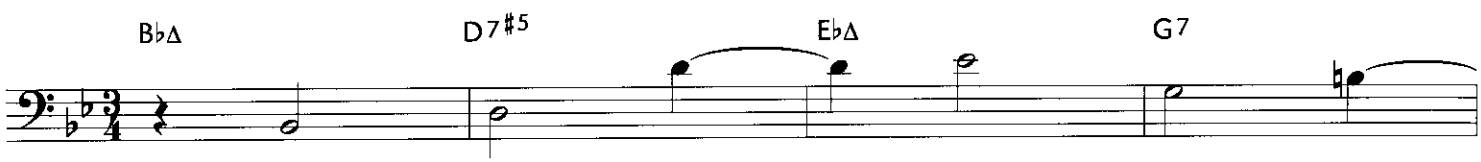
This next example delays the harmony of every second bar:



The pattern can be displaced, so that the downbeat is on every second bar. Here the harmony is anticipated (into bar 3, bar 5, etc.):

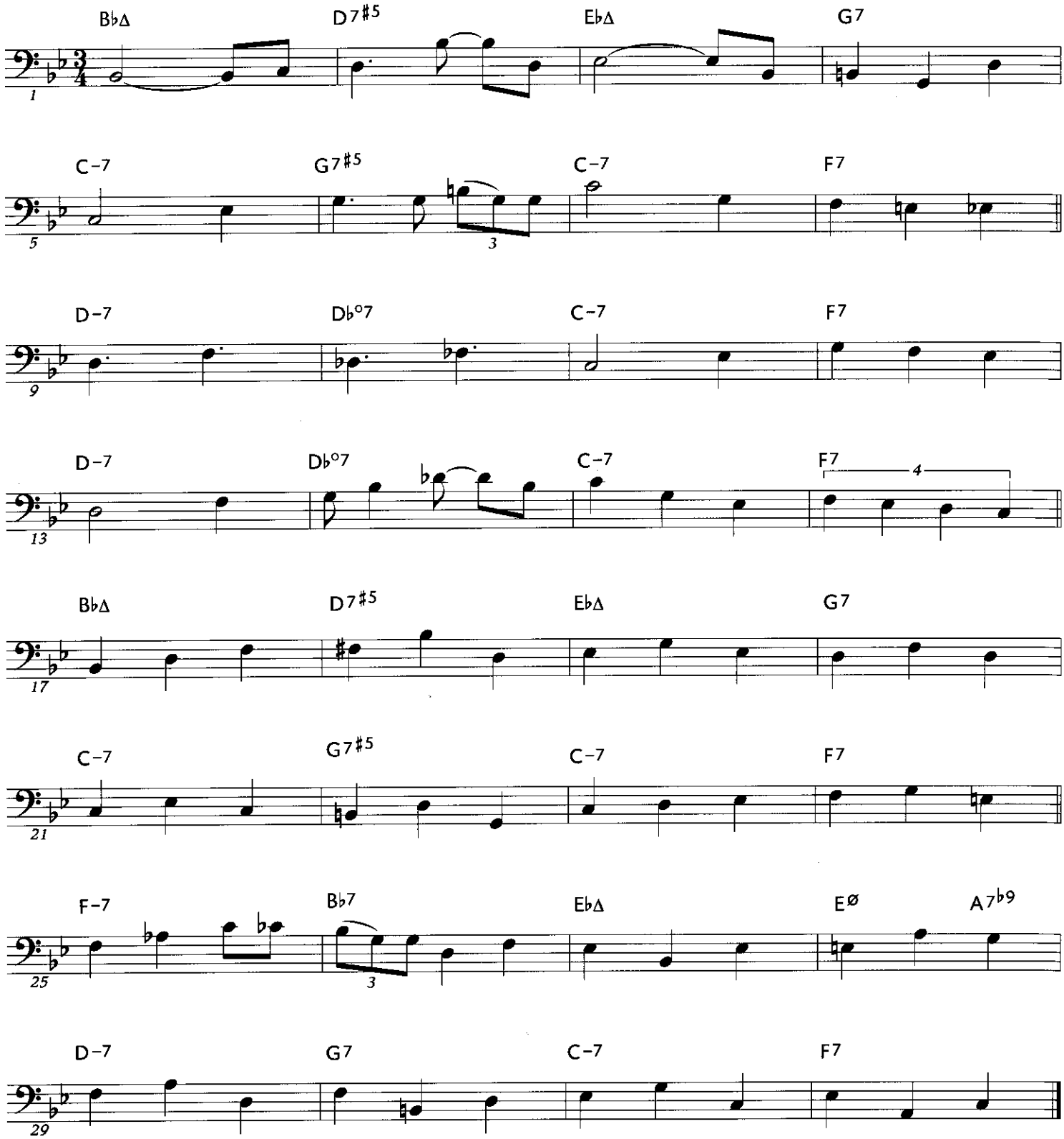


The pattern is displaced in the same way as the previous example, but the harmony is now delayed:

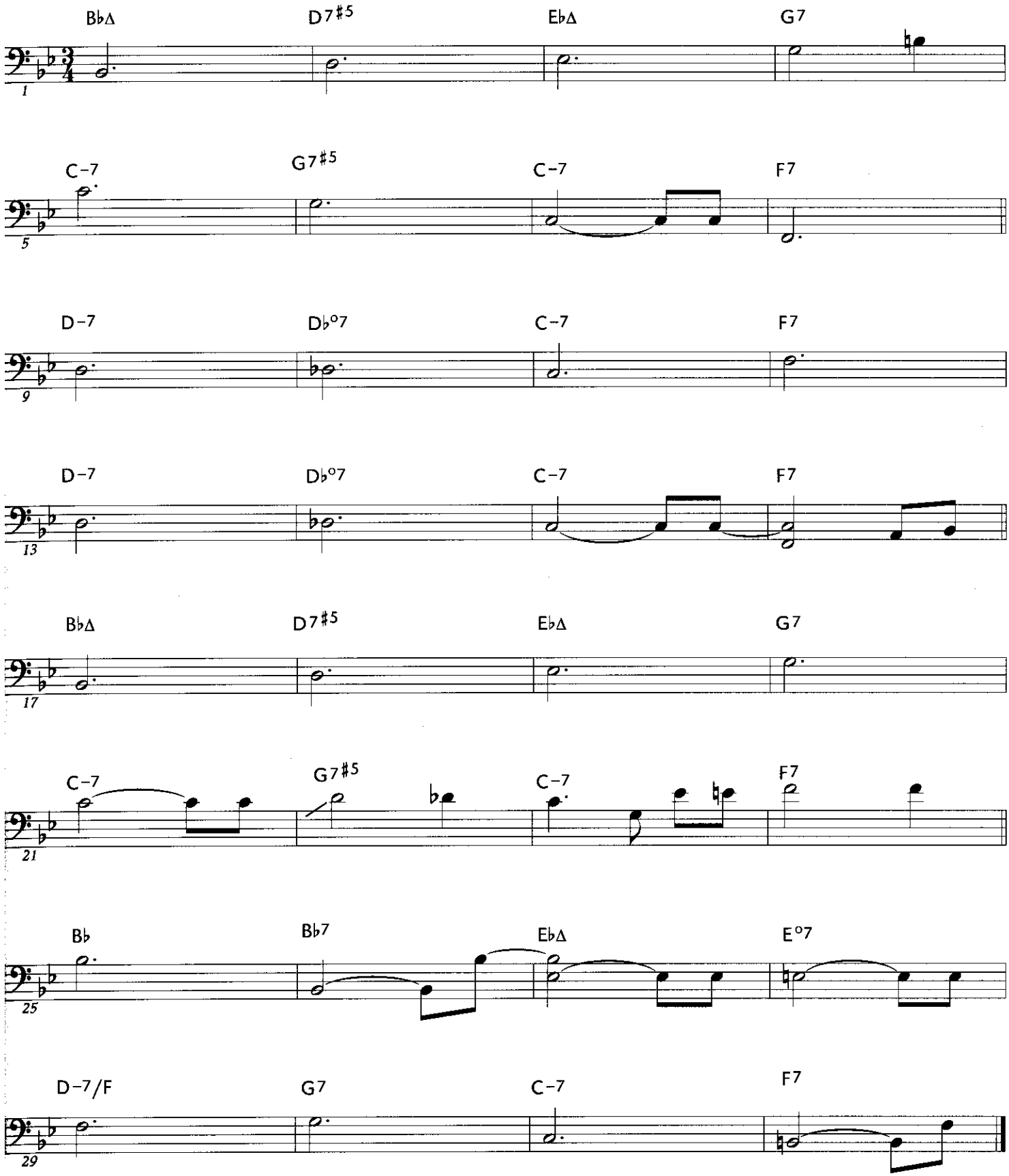


Learning and working on all of these ideas is one thing. Putting them all together in a musical way is another. Each idea should be practiced and mastered on its own, then you can start mixing them together. At first it may seem forced, but if you use musical taste, you will create interesting, functional, and hopefully beautiful bass lines.

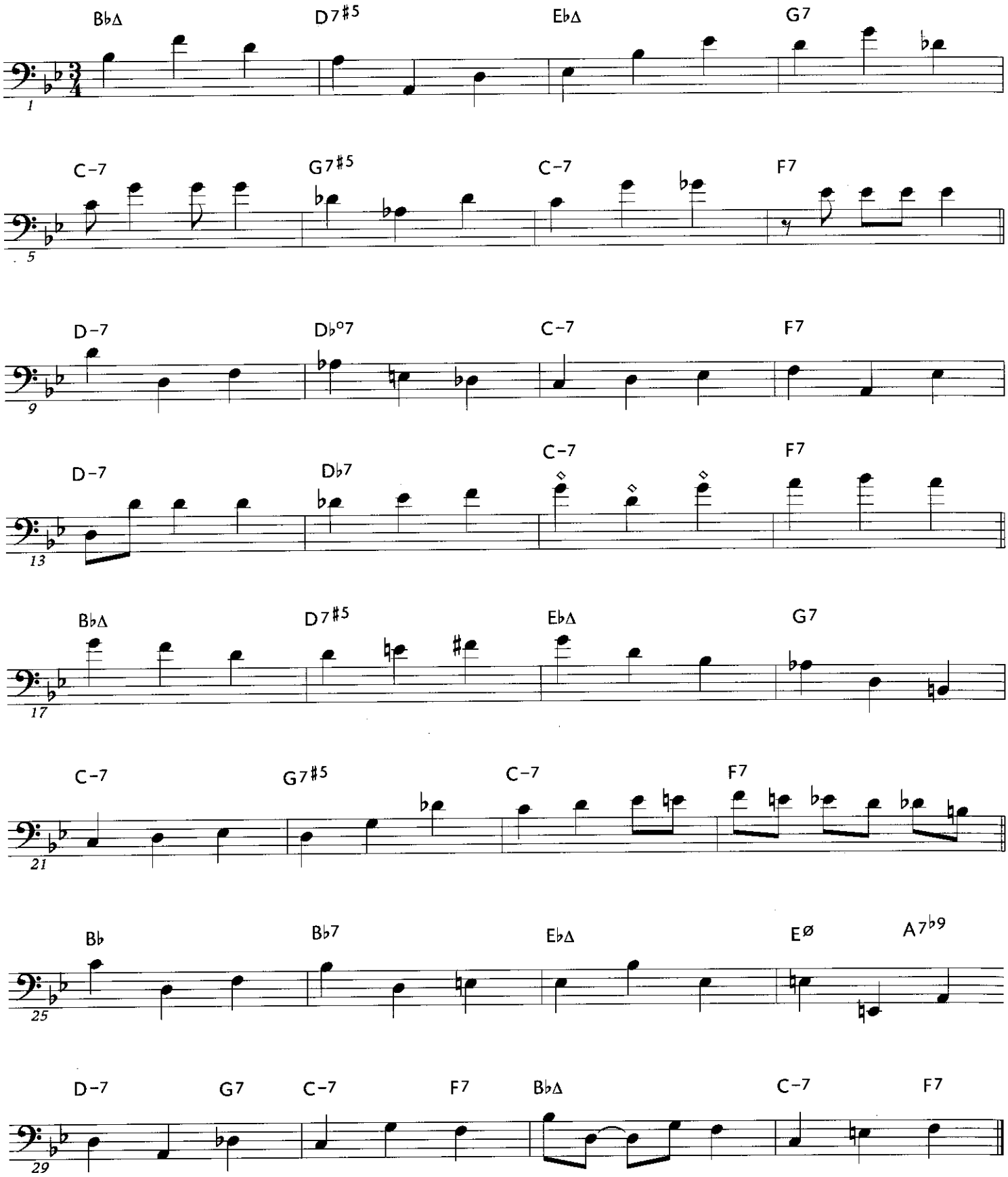
The following chorus of *Someday My Prince Will Come* incorporates some of the previous ideas. It starts in a loose "1" feel, and works it way up to a walking line in bar 17:



Here is what Paul Chambers played behind the trumpet solo on the famous Miles Davis recording of this tune:

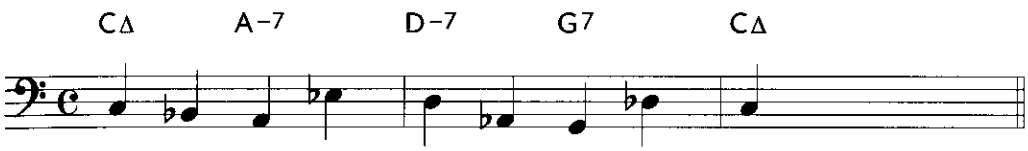


Here is a chorus of Scott LaFaro playing the same tune with the Bill Evans Trio:

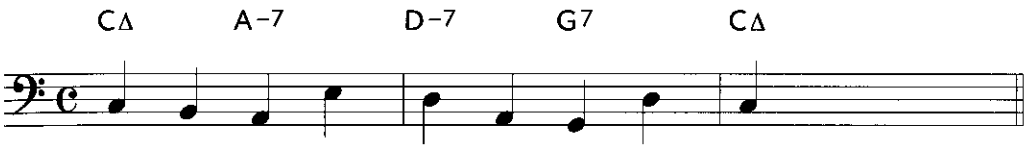


BASS LINES IN BALLADS

Playing a ballad well is arguably the hardest thing to do. Everything you play is exposed; the choice of notes, sound, intonation, feel, and all of the other things that define the quality of your bass playing.
At a medium or fast tempo, you could "get away with" playing a bass line like the one below:



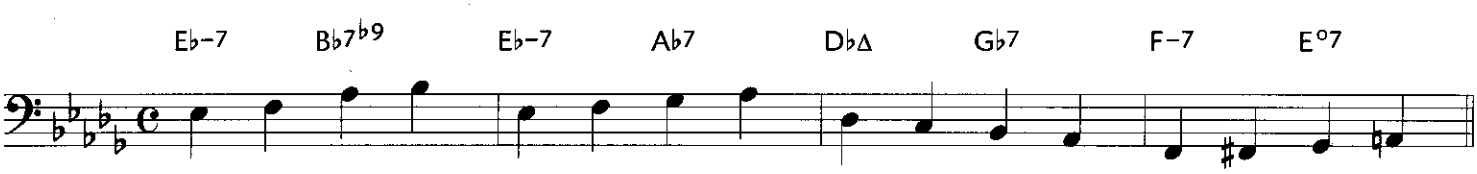
At a ballad tempo, however, the fact that the chromatic approach tones are not part of the chords becomes painfully obvious, and the bass line sounds horrible. Play the bass line with the chords on a piano, and you will hear the clashes (♭7 on CΔ, ♭5 on A–7 and D–7). By changing beats two and four to chord tones, the bass line sounds much better:



SCALAR VERSUS CHORDAL LINES

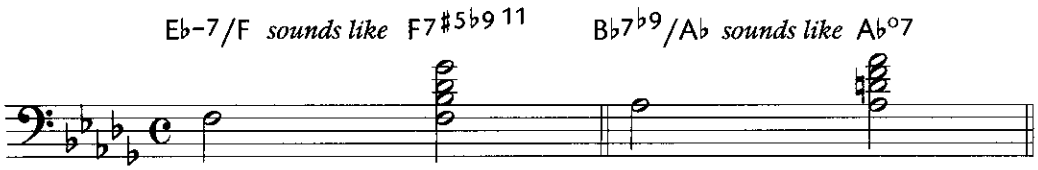
Scalar bass lines, which work well in a bebop context (medium to fast tempos), generally do not sound good in ballads (slow tempos). Any notes which are not chord tones clash with the harmony at a slow tempo. Chordal lines are much more effective, because each note belongs to the chord, and no clashes occur.
Listen to and compare (preferably with chordal accompaniment) the following two examples over the chord changes to *Body and Soul:*

Example 1 – Scalar Line
Notice all the problems with this line – the F in bar 1 clashes with the E♭–7, the A♭ on beat 3 of bar 1 causes the B♭7 chord to sound like an A♭ diminished chord, the scalar line in the second bar is weak for the same reasons as bar 1, the G♭7 chord does not sound like G♭7 because there is no root, the F♯ in bar 4 clashes horribly with the F–7, and the E diminished chord lacks a root!



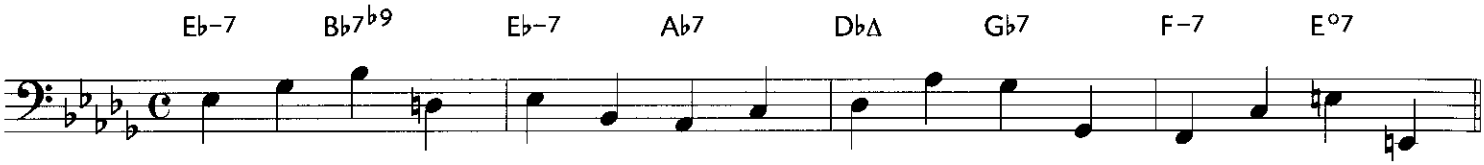
Avoid this kind of bass line in ballads!

To make this concept clearer, look at the adverse effect of playing the F on beat 2 and A♭ on beat 3, from the first bar of the scalar bass line in example 1:



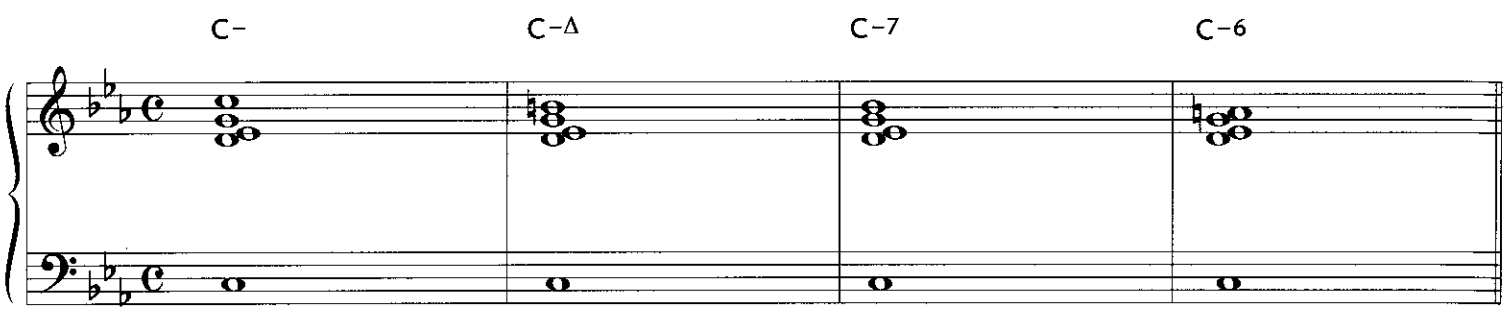
Example 2 – Chordal Line

Notice how much better this line sounds than the previous scalar line. Each note is a chord tone, and roots are placed on strong beats, with 3rds or 5ths placed on the weak beats. Roots on the first beat of each chord are essential at slow tempos.

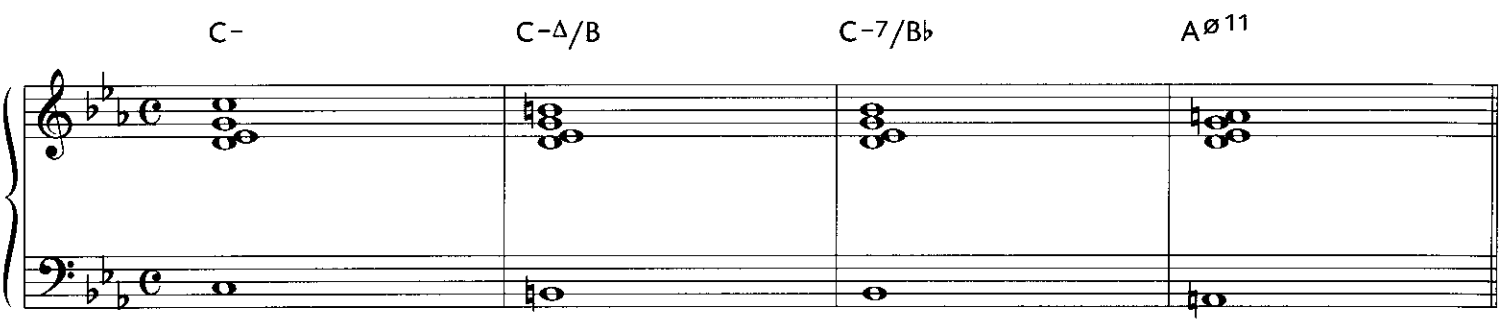


The bass player has a lot of control over the harmony. In each of the following three examples, the same piano voicings are used, but the bass lines differ. The choice of bass note determines what the chord is, affecting the "meaning" of the piano voicings. All three bass lines work well, each having its own effect.

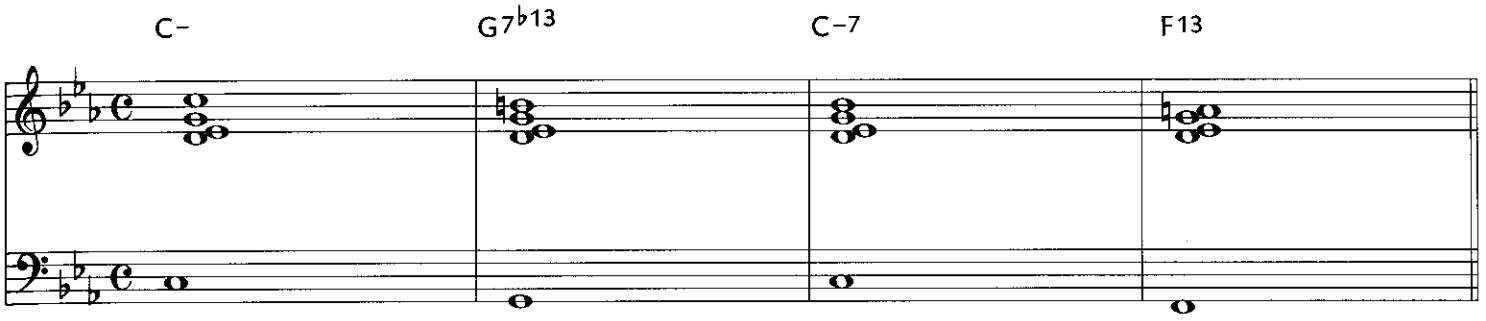
Example 3 – Bass Plays C Throughout



Example 4 – Bass Line Descends Chromatically



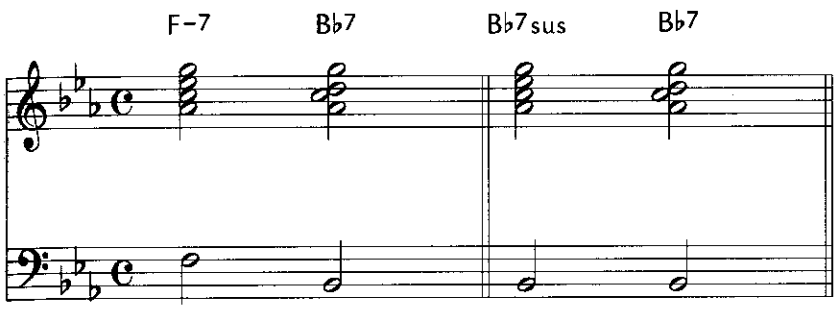
Example 5 – These Bass Notes Turn Bars Two and Four Into Dominant Chords



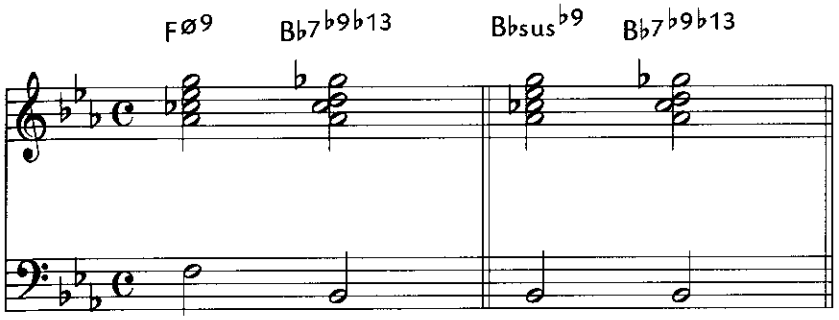
PEDALS

Using pedals can create an "open" sound, because there is less movement in the bass. Any major or minor II-V can be altered by using a dominant bass pedal (it is called a dominant pedal because the bass note takes place on the fifth of the key of the moment):

This major II-V: *becomes:*

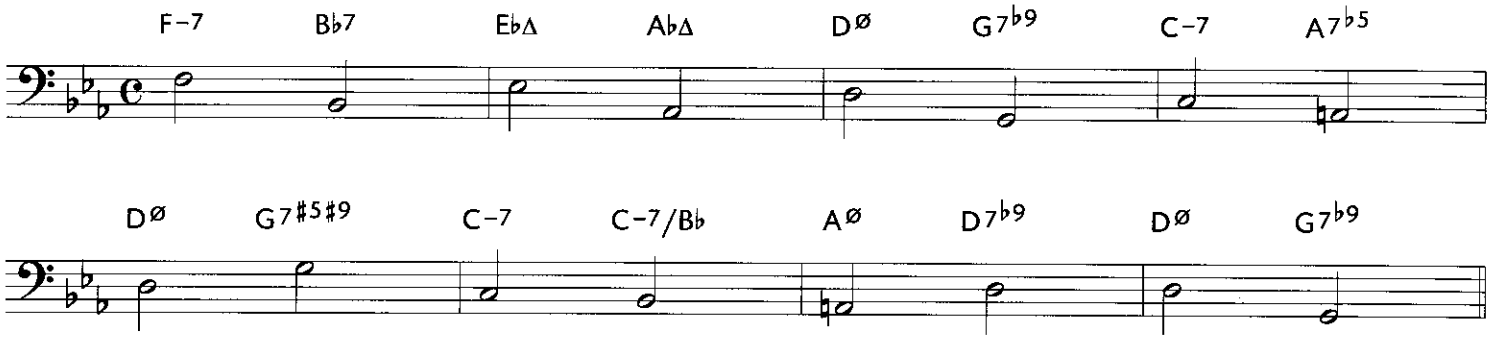


This minor II-V: *becomes:*

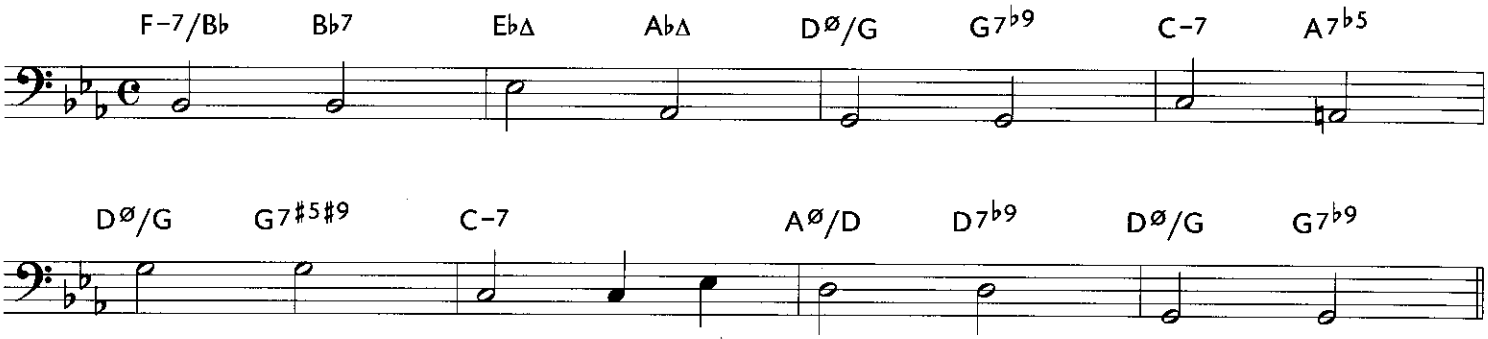


Notice that there is only one note that changes (the ♭7 of the II chord resolving to the 3 of the V chord). It is because the II and V chords are so similar that the pedal works. This pedal will not work if the II chord is a dominant seventh chord.

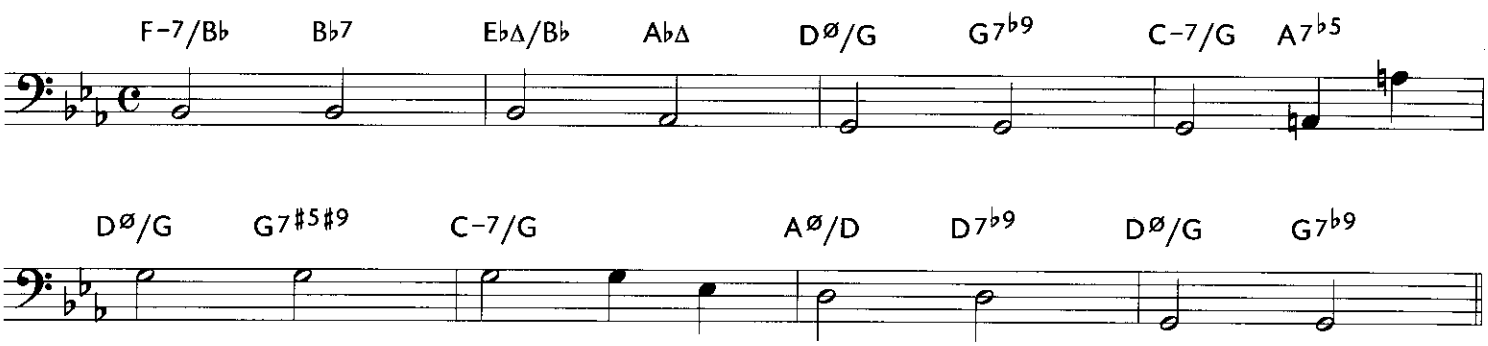
Play through the first eight bars of Sammy Cahn and J. Stynes' *I Fall In Love Too Easily*, preferably on piano so you can hear the bass line and the chords together:



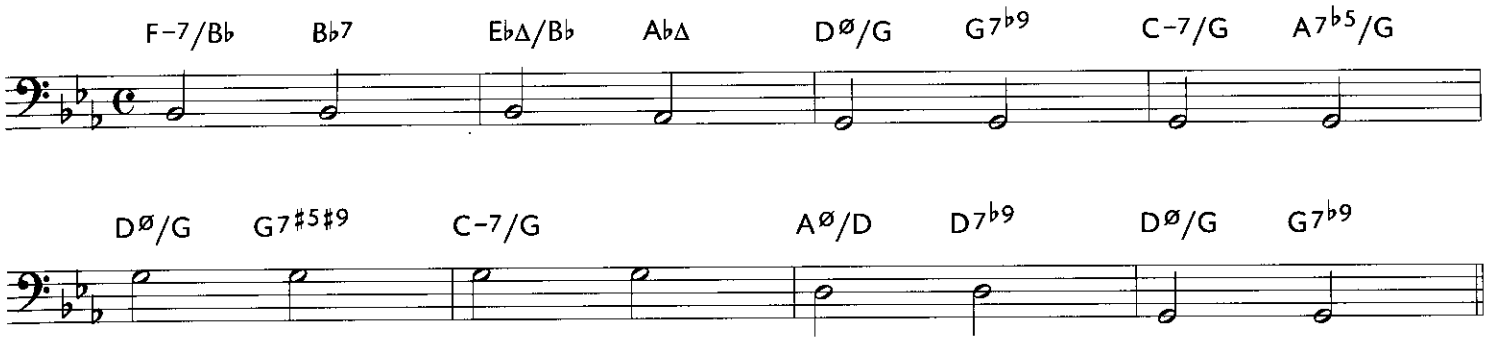
Now play through it again, with dominant pedals in place of every II V:



The dominant pedal can be extended into the tonic chord, over the entire II V I. Listen to its effect in this next example:



Taking it one step further, the dominant pedal can extend over the A7(♭5) chord (VI in C minor). It works because G is a chord tone of A7 and because bars three through six are all in the key of C minor. It definitely creates a mood:

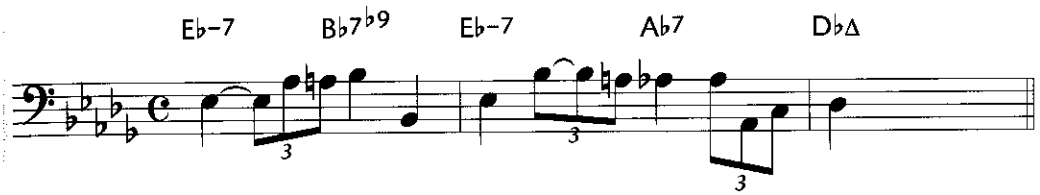


Experiment with using dominant pedals on other ballads.

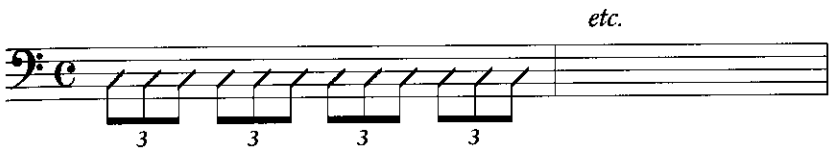
TIME FEEL IN BALLADS

The next three examples show different ways a ballad may be played. The quarter note pulse stays the same, but the eighth note feel varies, which affects how you approach the bass line. Play through these three versions of the first two bars of *Body and Soul*:

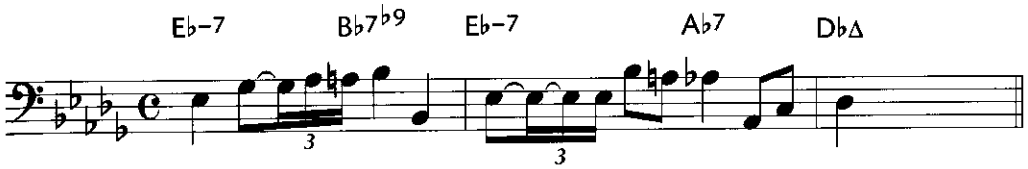
Example 6 – Triplet Feel or 12/8 (or Simply Swing Feel):



The pulse is the quarter note, but the feel is defined by the underlying eighth note triplet:

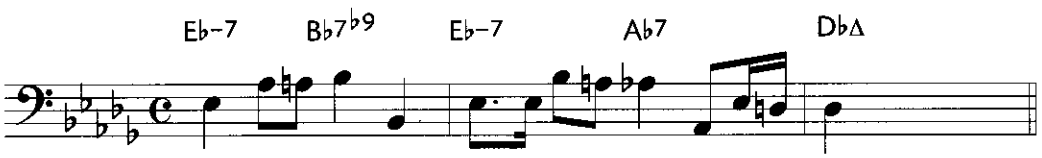


Example 7 – Implied Double-Time Swing:

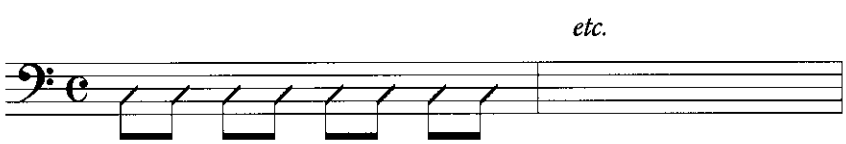


The underlying feel makes two beats seem like one bar of 4/4, and eighth notes sound like quarter notes at a faster tempo:

Example 8 – Straight Eighths

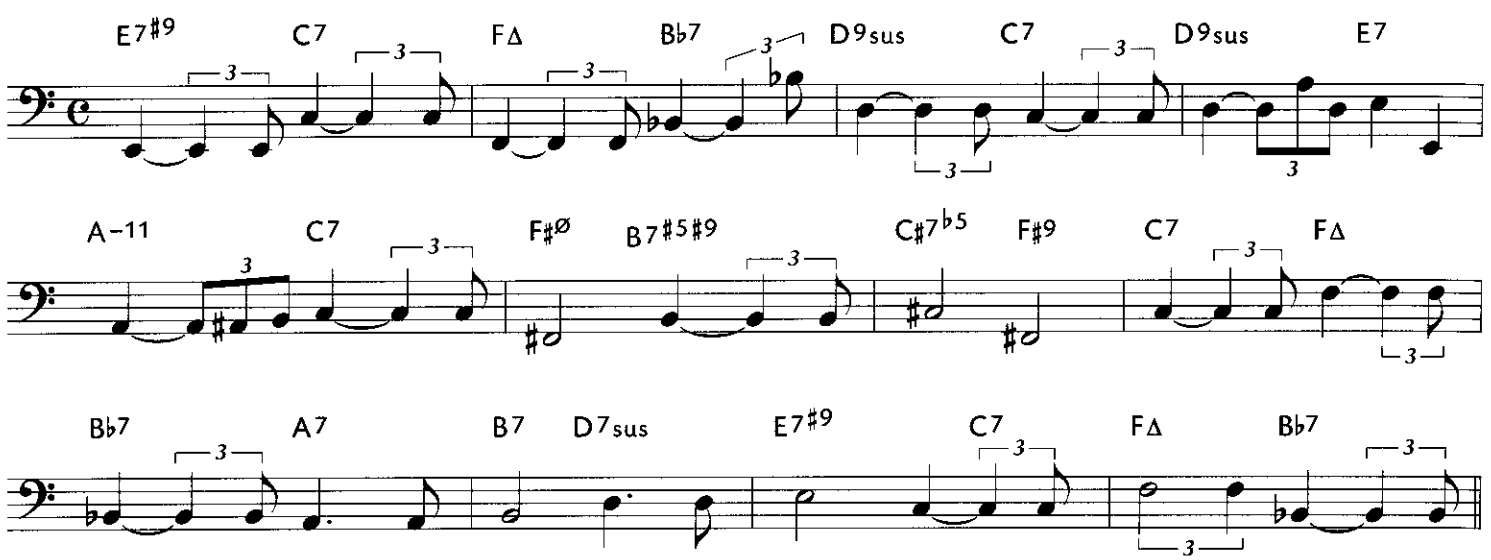


The underlying feel is eighth notes, played straight:

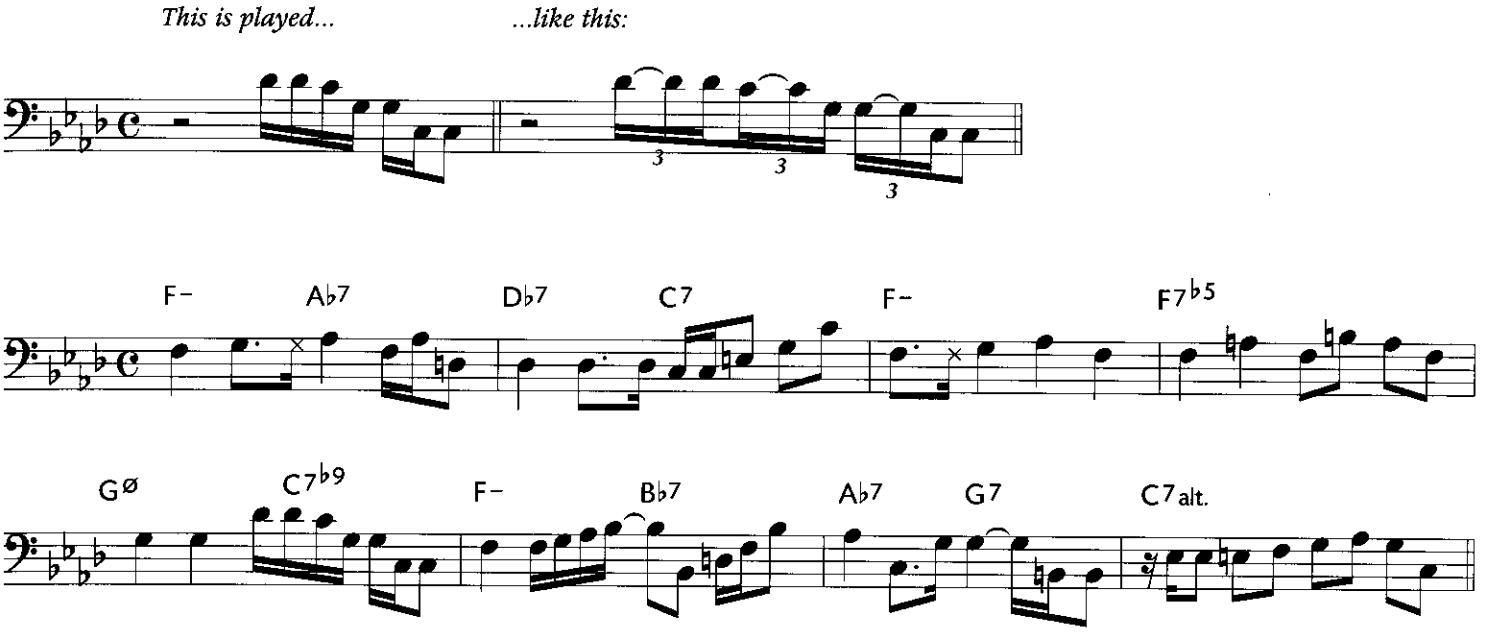


The best way to learn these different feels is to listen to them. Below are three examples you can listen to and play along with. The recordings are all commercially available.

Below is Charles Mingus's *Goodbye Porkpie Hat*, as played by George Mraz. The feel is a 12/8, or triplet feel, and George helps define that in his bass line:

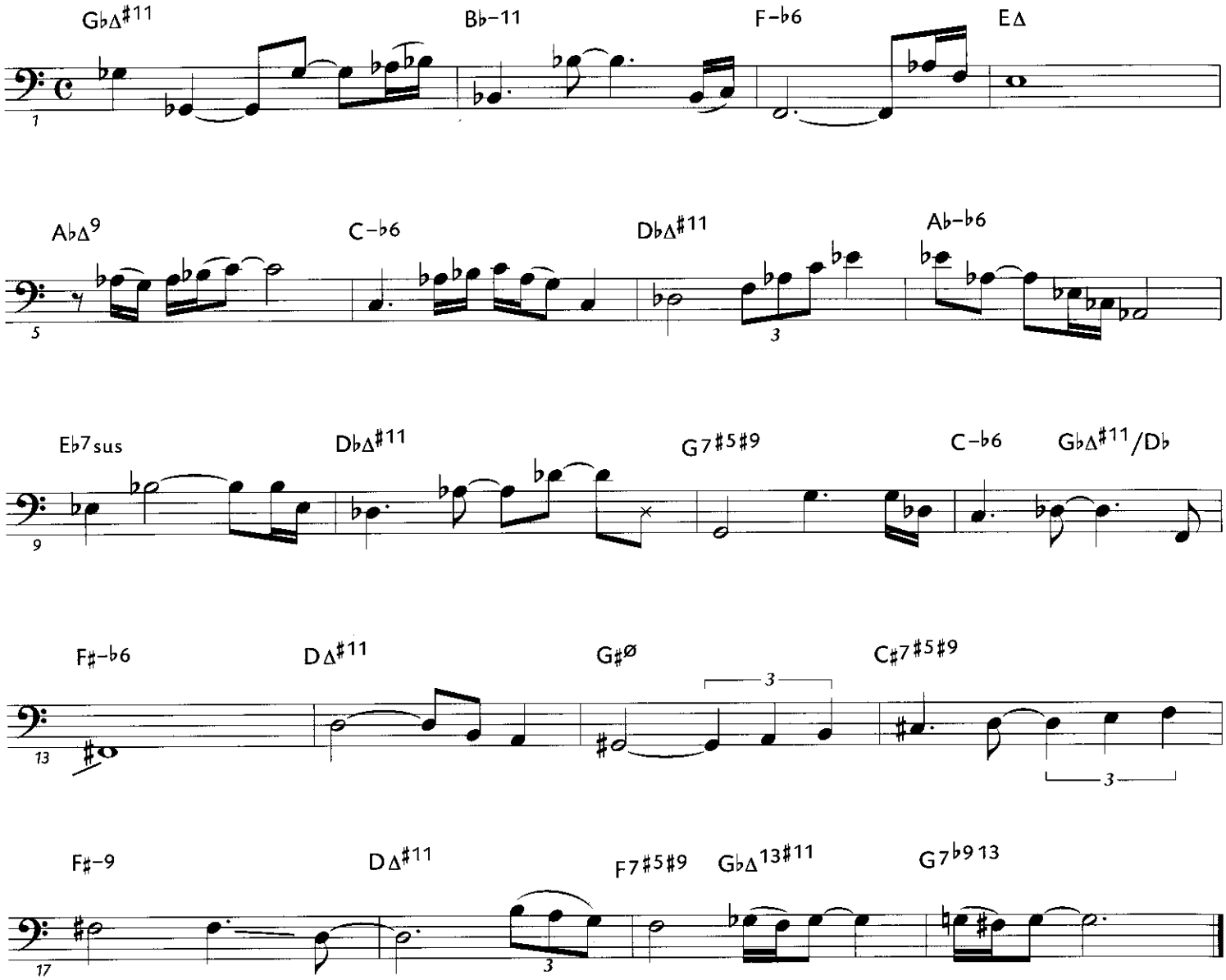


Jimmy Garrison was a master of ballad playing. This is his bass line on *You Don't Know What Love Is* by Don Raye and Gene DePaul. He is playing with John Coltrane's famous quartet, and the feel is a double time feel.
Note that all sixteenth notes are swung:



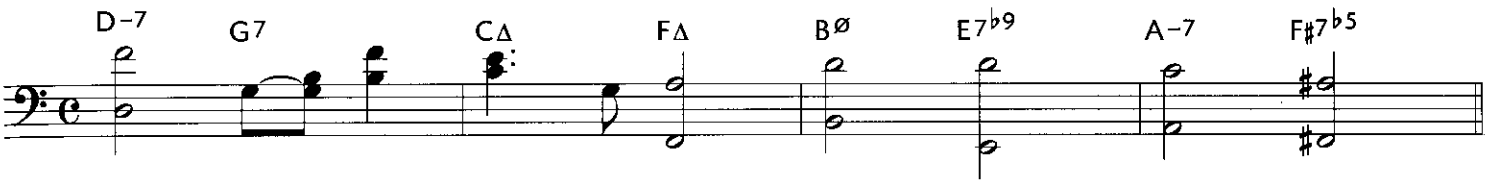
The example on the next page is a straight eighths feel. This is Palle Danielson's bass line on Kenny Wheeler's *Phrase One*:

Palle Danielson's Bass Line on *Phrase 1* (Kenny Wheeler)

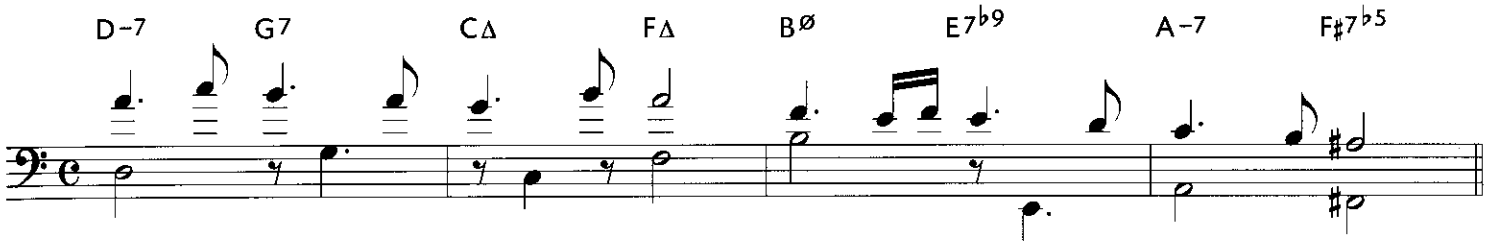


CHORDS AND HARMONICS ON BASS

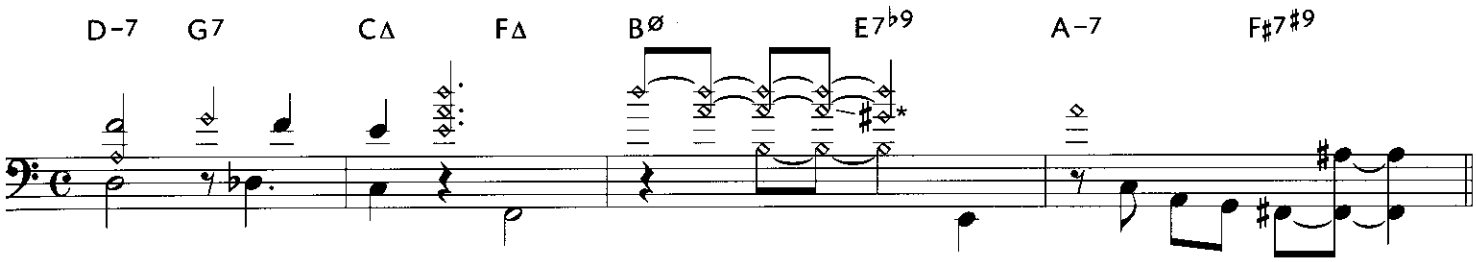
Playing two notes or more at one time on the bass can create a full, rich sound. Listen to the sound of "double stops", or two notes played together in the example below. Again it is *I Fall In Love Too Easily*, now in the key of C to take advantage of open strings.



This next example would sound too busy with a comping instrument. Be careful not to interfere with the ranges of other instruments. In the absence of a comping instrument, playing bass notes with an upper voice melody is a nice effect:



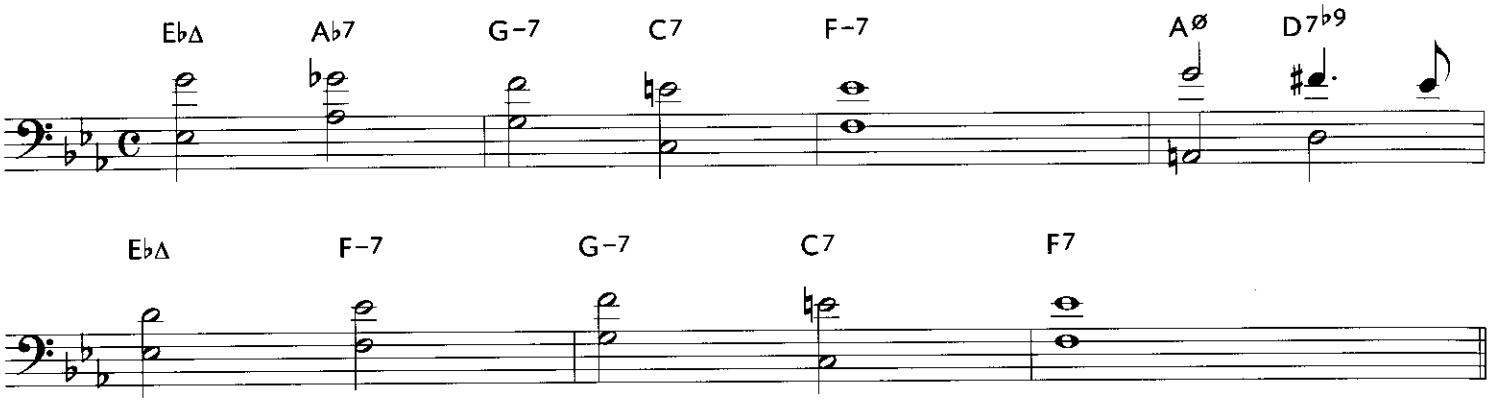
Harmonics can give you three or four note chords on the bass, for an even richer sound. Listen to the next example (harmonics are indicated by a diamond shaped notehead):



* *slide A harmonic down to G♯*

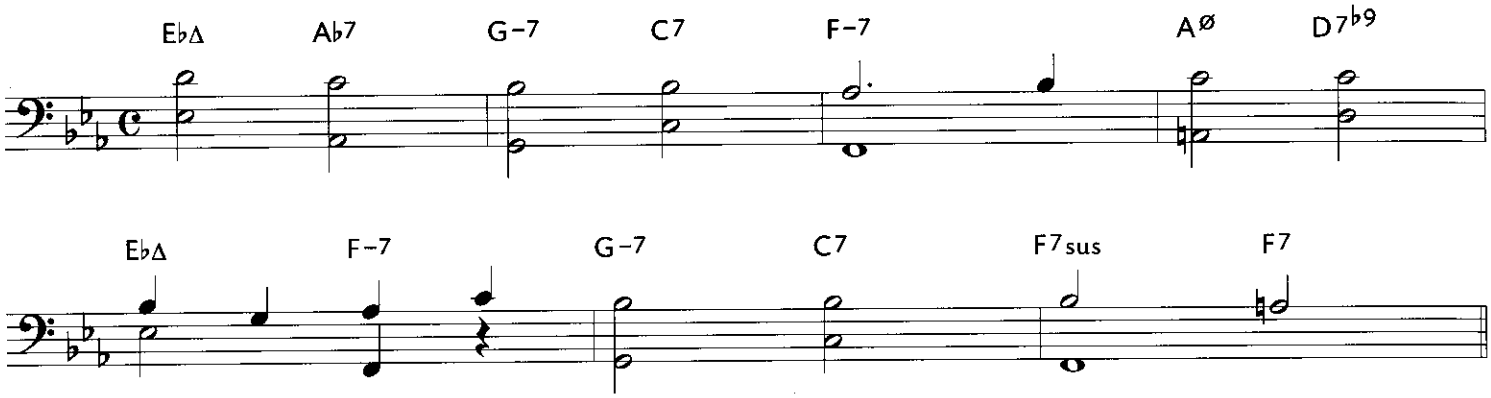
Using a third/seventh voice leading line with the root is a good way to create logical movement when using chords on bass.

Starting On the Third:



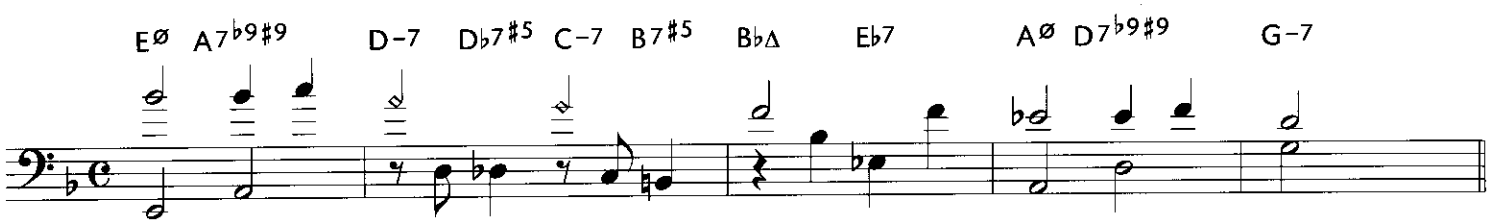
This example starts with the root and seventh and uses the same third/seventh voice leading as the first example.

Starting On the Seventh:

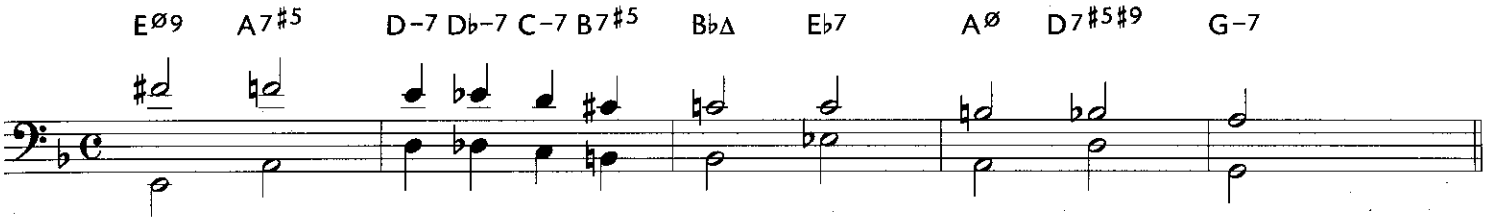


Here are two examples using fifth/ninth voice leading in the upper voice and roots in the bass. It has a different quality than using sevenths and thirds. Combining fifth/ninth and seventh/third ideas will give you the most options.

Starting On the Fifth:



Starting On the Ninth:

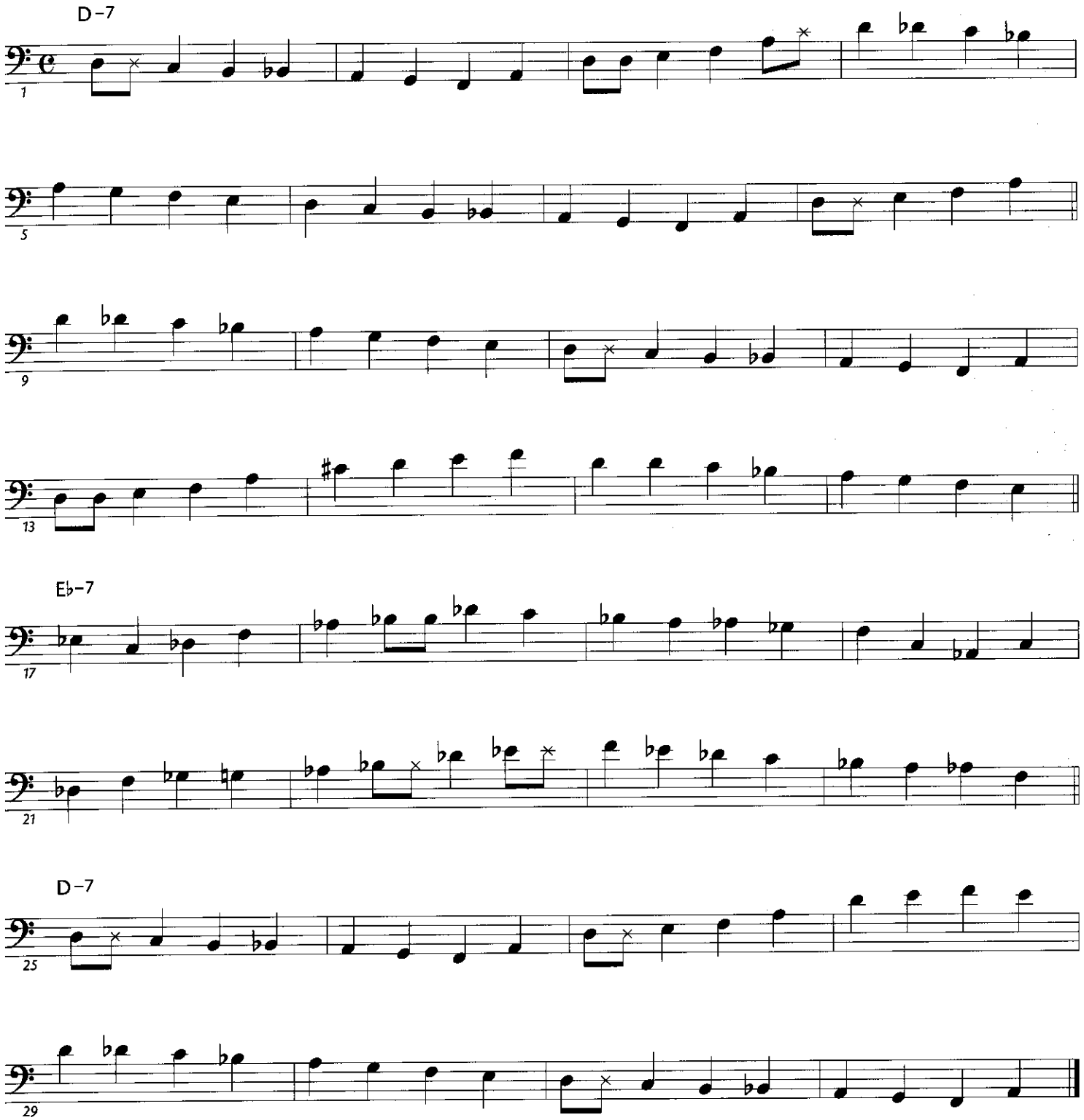


There are many chordal possibilities on the bass. Using them in a musical and supportive way requires skill and good taste.

BASS LINES IN MODAL HARMONY

Playing on one chord appears to be easy at first, especially after trying to play jazz tunes with lots of changes. Actually, it is more challenging in a lot of ways. The harmony is static, so the flow and logic of the bass line is entirely up to you.

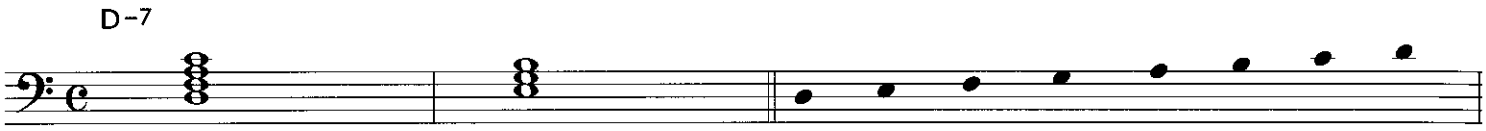
So What, from Miles Davis' *Kind of Blue* recording, has two chords. Here is Paul Chamber's walking bass line on one chorus of *So What*:



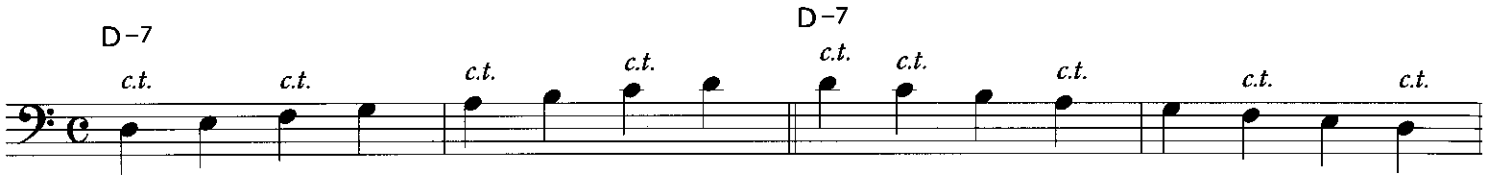
P.C.'s bass line is almost entirely scalar, or step-wise. He uses chromatic passing tones, particularly between the sixth and the fifth of the D Dorian scale (lower register) and the root and the flat seventh of the same scale (upper register).
As discussed earlier, in the same way that soloists use bebop scales (scales with an added passing tone to place chord tones on the beat), bassists can use them in their walking lines.

Remember that a walking bass line is strongest when chord tones fall on the strong beats, or beats 1 and 3. If you wish to play scalar bass lines, you will need to use passing tones as connecting notes between chord tones. The most logical connecting notes are the notes that make up the extensions of the chord, so that your bass line sounds like it is outlining the harmony.
Take, for example, a D–7 chord. The extensions of that chord are the ninth ("E"), eleventh ("G"), and thirteenth ("B"):

Basic 7th chord: *Extensions:* *In horizontal form, they make a D Dorian scale:*

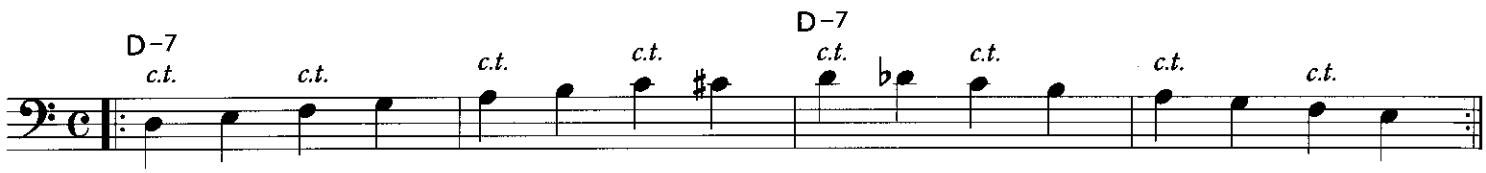


Notice that in the ascending version of this scale, the chord tones fall on the strong beats. This is not the case in the descending version though:

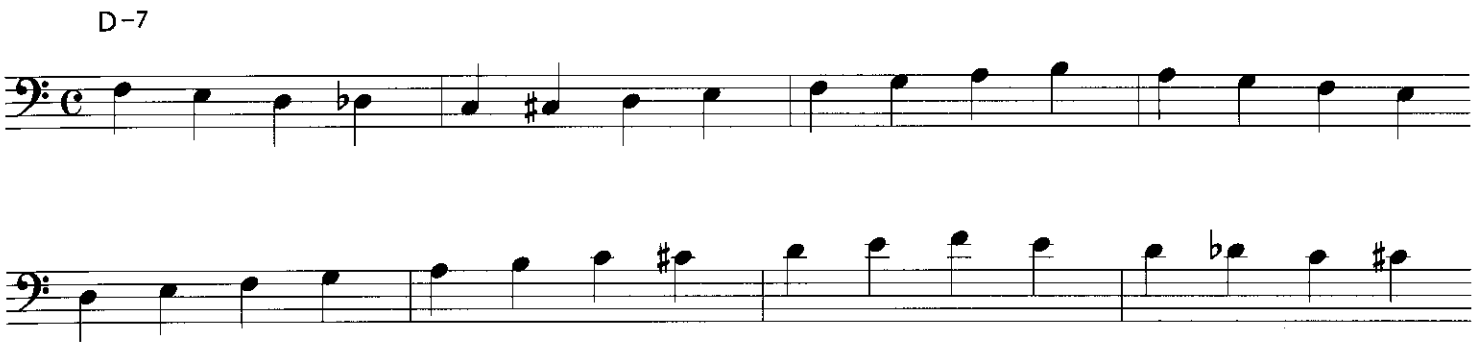


PASSING TONES

To solve this problem, put a passing tone between the flat seven and the root. This places chord tones on the strong beats in both the ascending and descending versions of the scale:



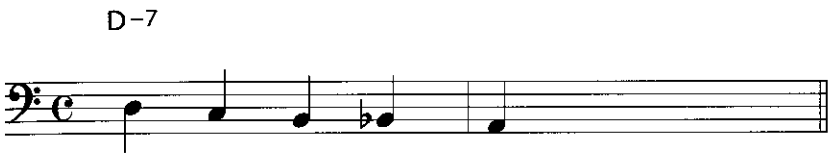
Using this scale, you can start a bass line on any chord tone and play up or down, always placing chord tones on beats one and three:



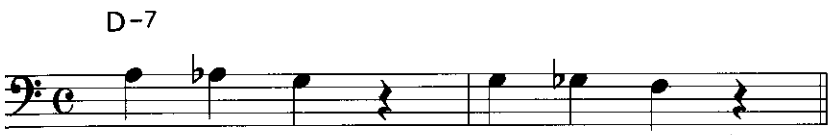
The sound of D–7 will be the strongest if the bass plays the root "D" on beat 1. It is not necessary to play the root on beat 1 of every bar, but playing it every second bar, or at least every fourth bar will maintain the sound of D minor.

Chromatic passing tones can be used between other degrees of the scale, but they won't line up chord tones on the strong beats in the same way. That doesn't mean that they don't sound great!

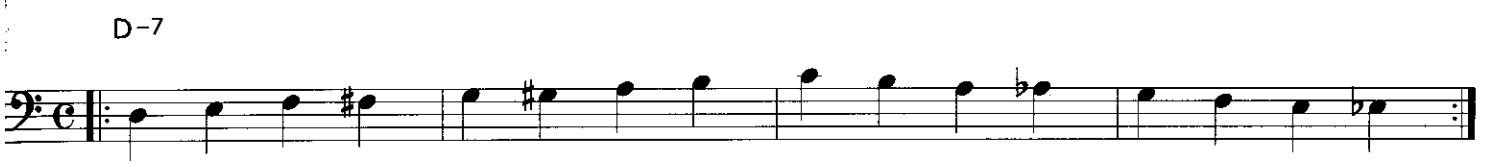
Paul Chambers plays the passing tone between the sixth and fifth a lot in his bass line:



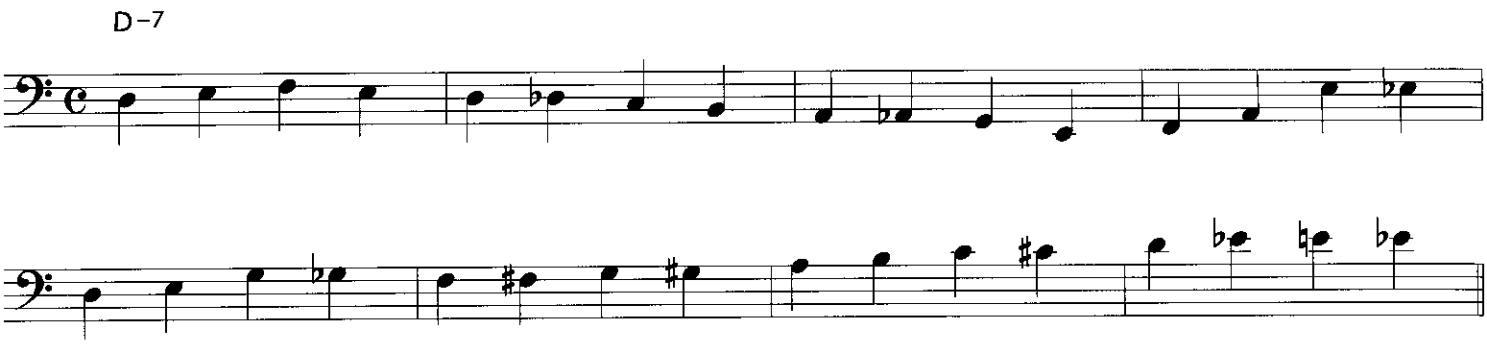
These passing tones can work as well:



Using more than one passing tone opens up even more possibilities:



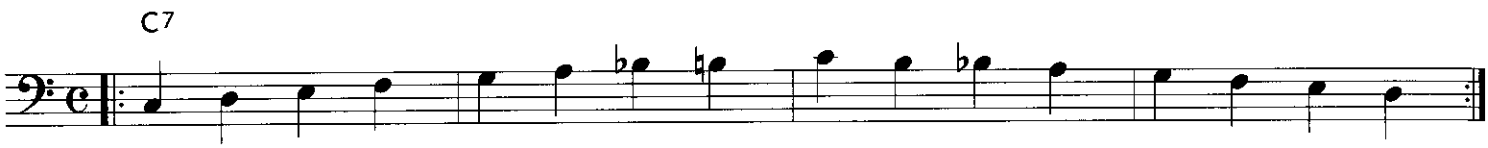
Play this bass line that incorporates loads of chromatic passing tones:



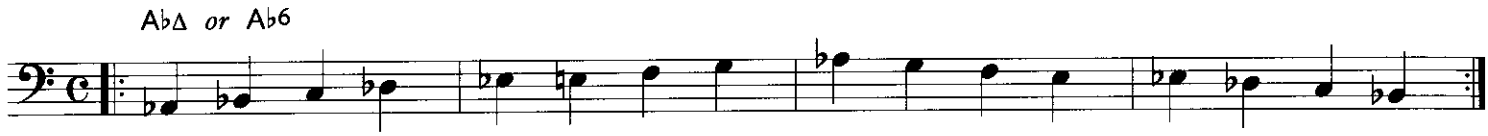
"BOP" SCALES

This concept is not limited to –7th chords. Here are some "bop" scales that work great on other types of chords:

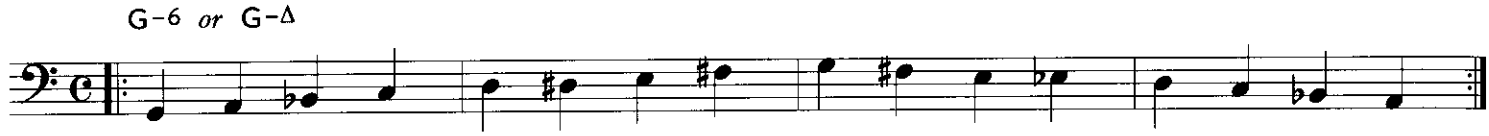
Dominant 7th Chords:
(passing tone between the flat seventh and root)



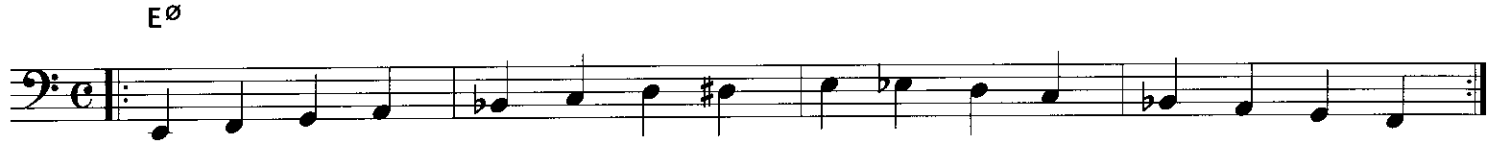
Major 7th or 6th Chords:
(passing tone between the fifth and the sixth)



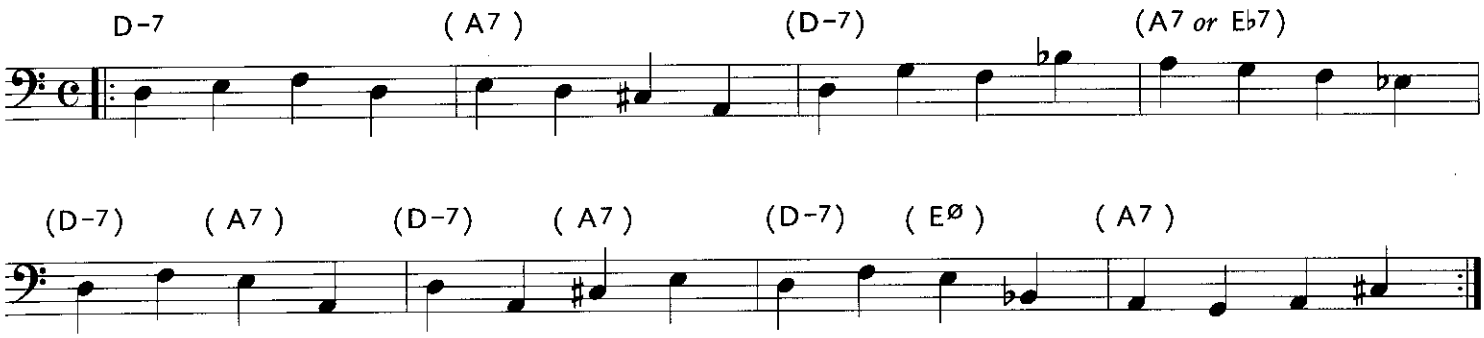
Minor 6th or –Δ7 Chords:
(passing tone between the fifth and sixth)



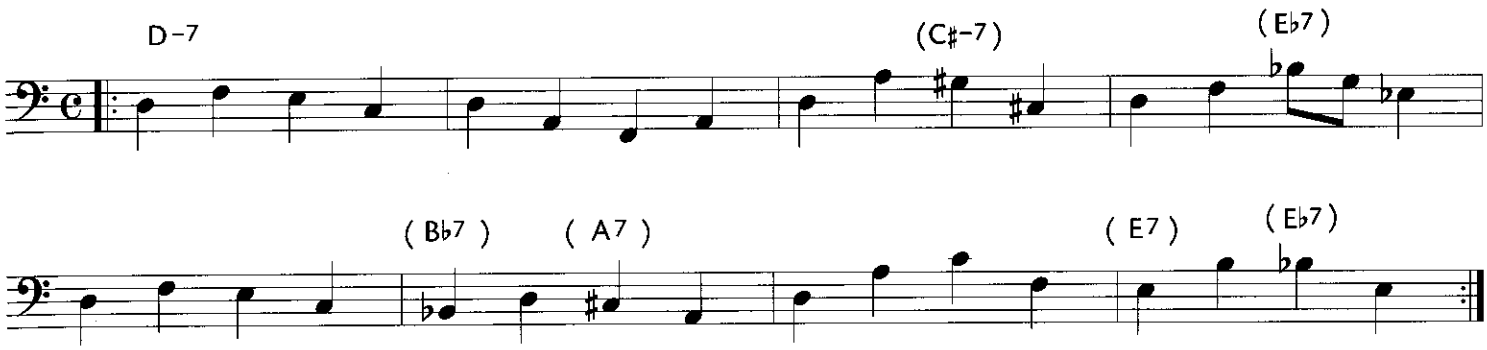
ø (–7♭5) Chords:
(passing tone between the flat seventh and root)



IMPLIED HARMONY:
When the harmony is static, your bass line can imply harmonic movement, such as dominant to tonic motion. Here is a bass line demonstrating this concept:



This bass line uses implied harmony by "sidestepping", or moving temporarily away from the basic chord (note that the chords in brackets are possible ways to hear it):



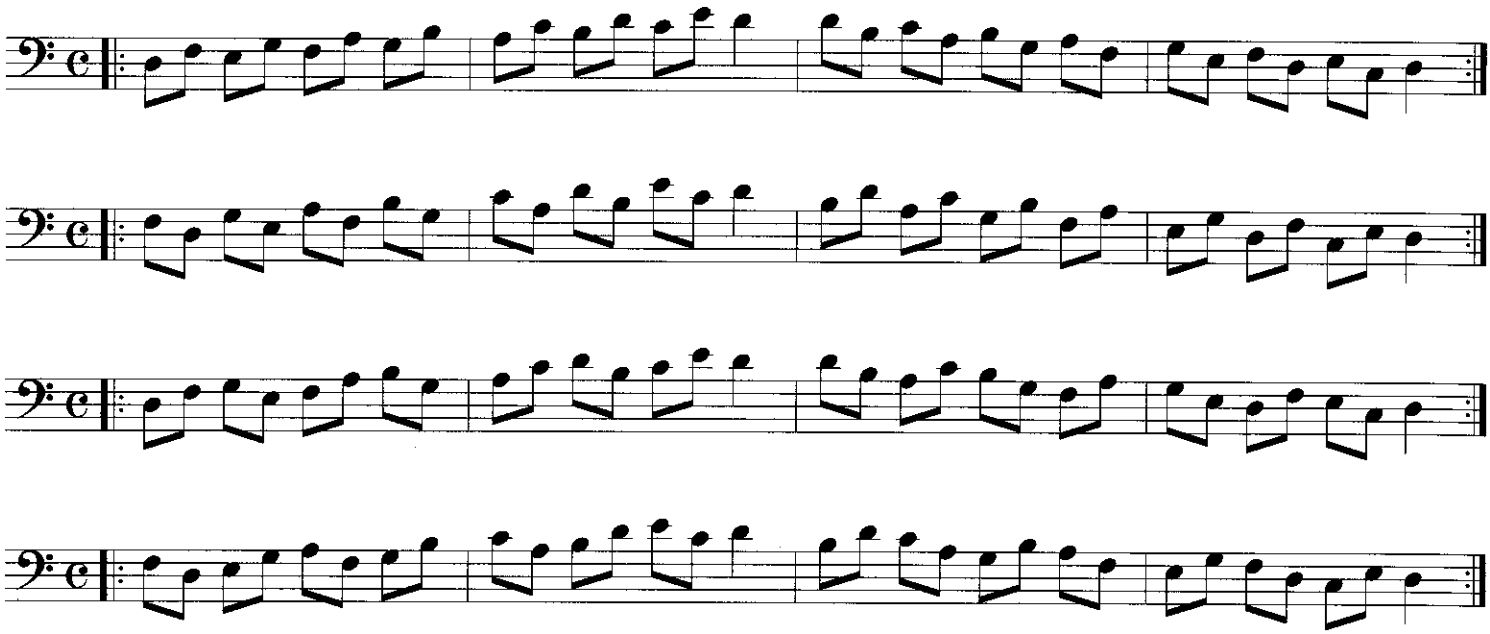
CHAPTER 08-2

INTERVALLIC BASS LINES

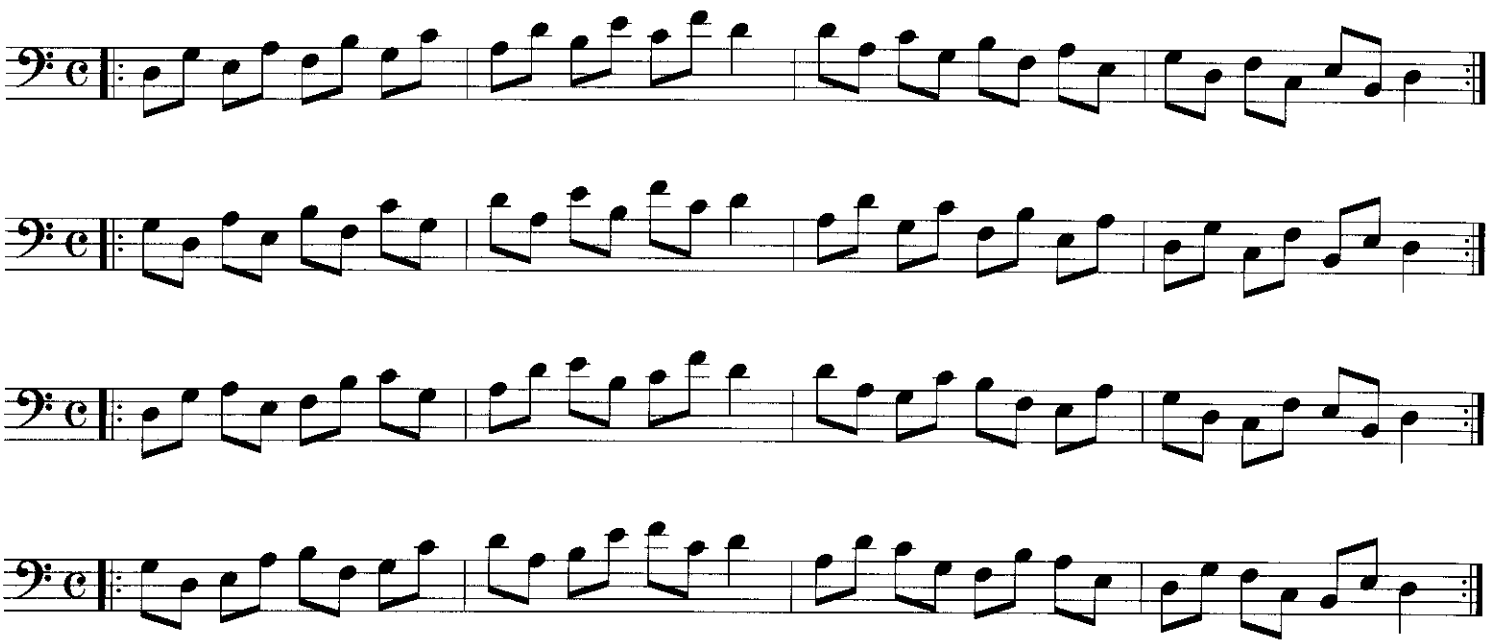
SCALES IN VARIOUS INTERVALS

Using scales intervallically, as opposed to stepwise, can open up a world of new possibilities for your bass lines. Practice playing scales in thirds, fourths, fifths, sixths, sevenths, octaves, ninths, etc. Here are four ways you can practice them:

D Dorian in Thirds:

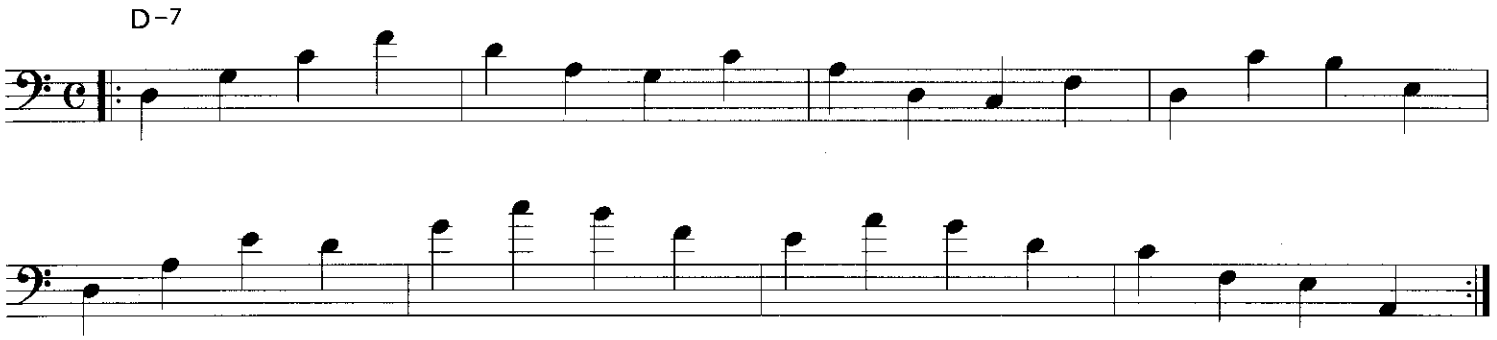


D Dorian in Fourths:



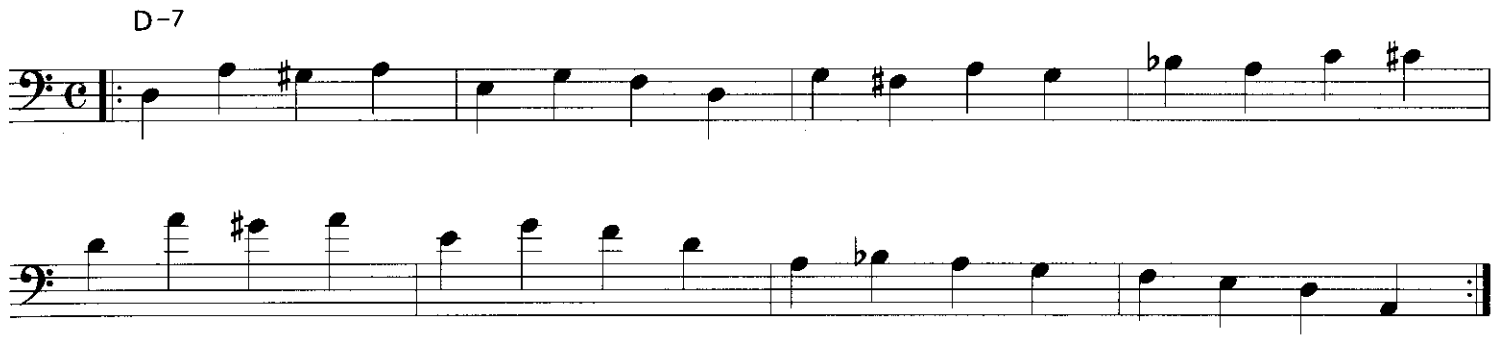
Practice this and other modes in fifths, sixths, etc. Then incorporate any of these into your walking lines, as they sound like the "mode".

Here is an example of using fourths and fifths in a walking line. Notice how different this sounds than any of the chordal or scalar lines that have been discussed so far:



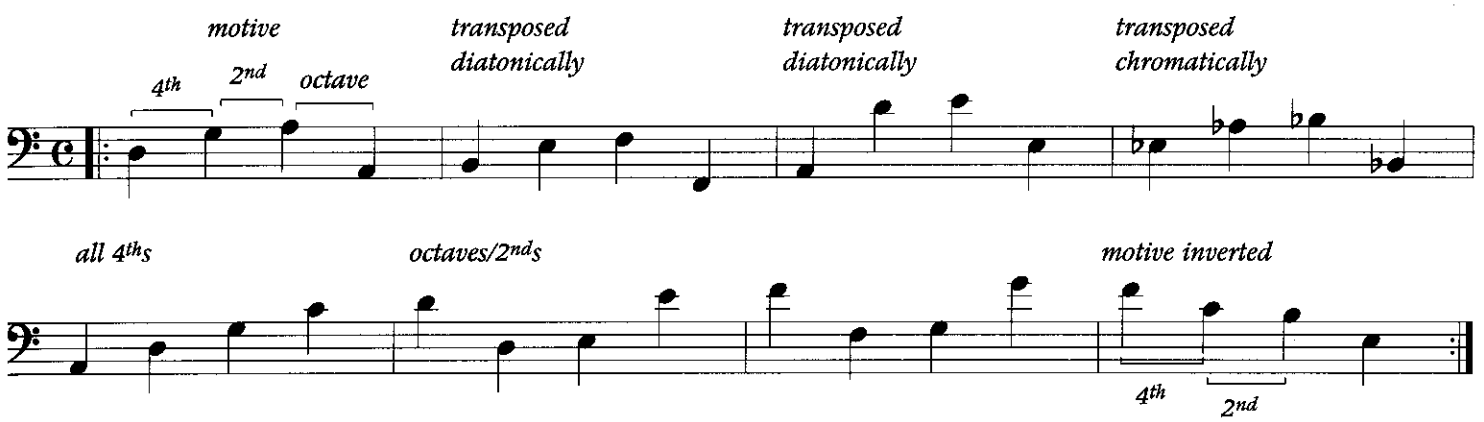
MELODIC CONSTRUCTION

Bass lines can be melodic phrases. The following example is an eight bar phrase made up of four two-bar melodic ideas. The phrase can be seen as a-b-a-c, with "a" being an initial melodic statement, "b" a contrasting idea, the initial statement repeated, followed by a conclusion, which is "c".



MOTIVIC DEVELOPMENT

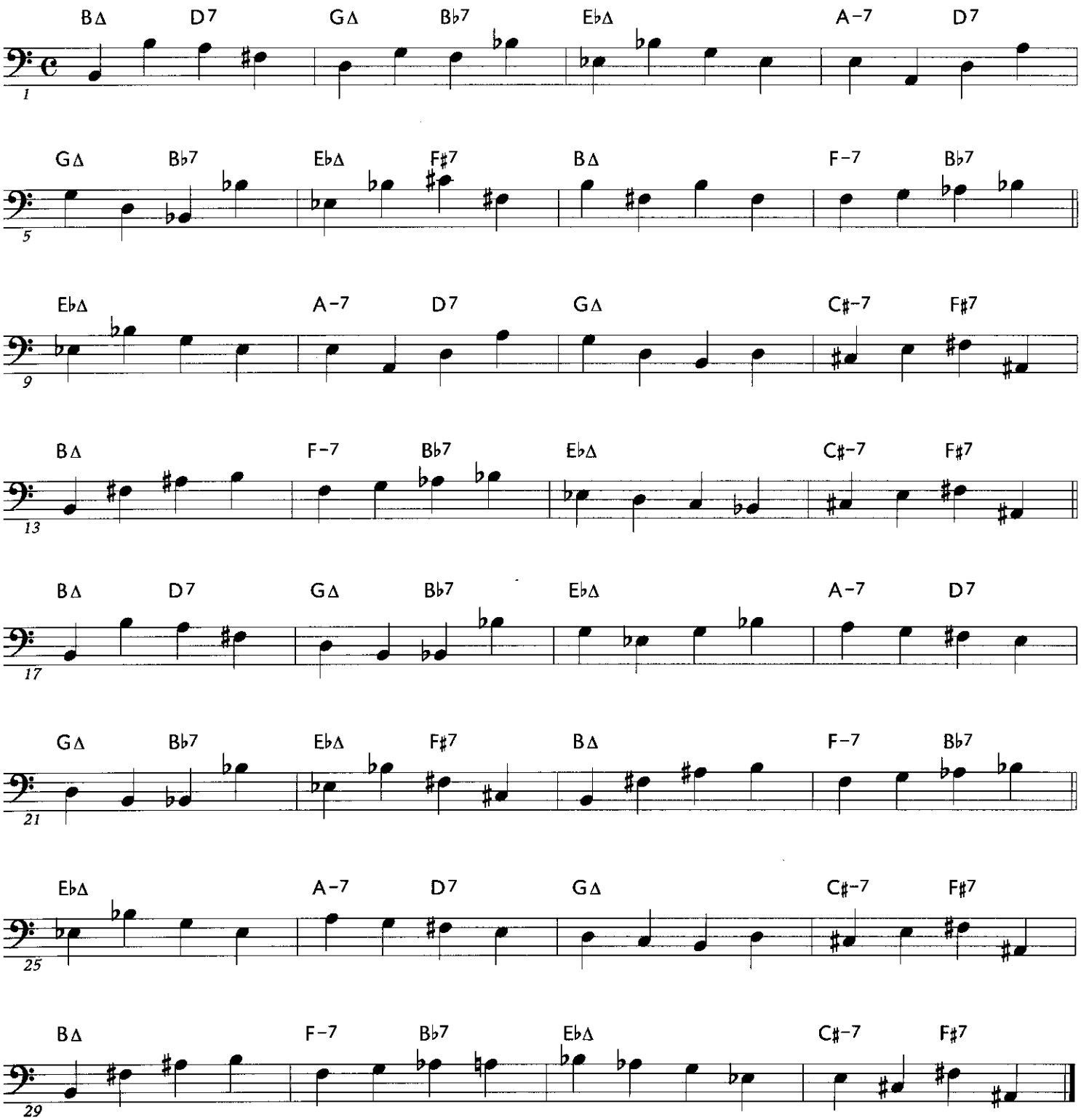
Using a motive can make your bass line interesting and cohesive as a melody on its own:



Practice inventing your own melodic phrases. The more you do it, the more natural it will become to improvise them. Remember that in a playing context, walking lines need to be functional, and they should complement the soloist. The art is in "taking care of business", while at the same time creating beautiful walking lines that are melodic entities on their own.

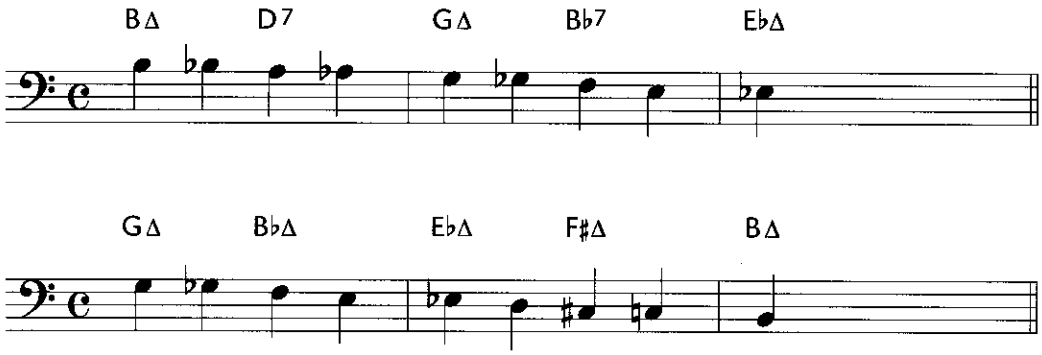
CHANGES AND MORE CHANGES (GIANT STEPS)

There are modal tunes, and then there are tunes like John Coltrane's *Giant Steps*. It has two chords per bar for the most part. There are three key centres, related by intervals of a major third, which divide the octave into three symmetrical parts. Listen to Paul Chambers' walking bass line on *Giant Steps*:



Below are some more ideas for handling *Giant Steps.*

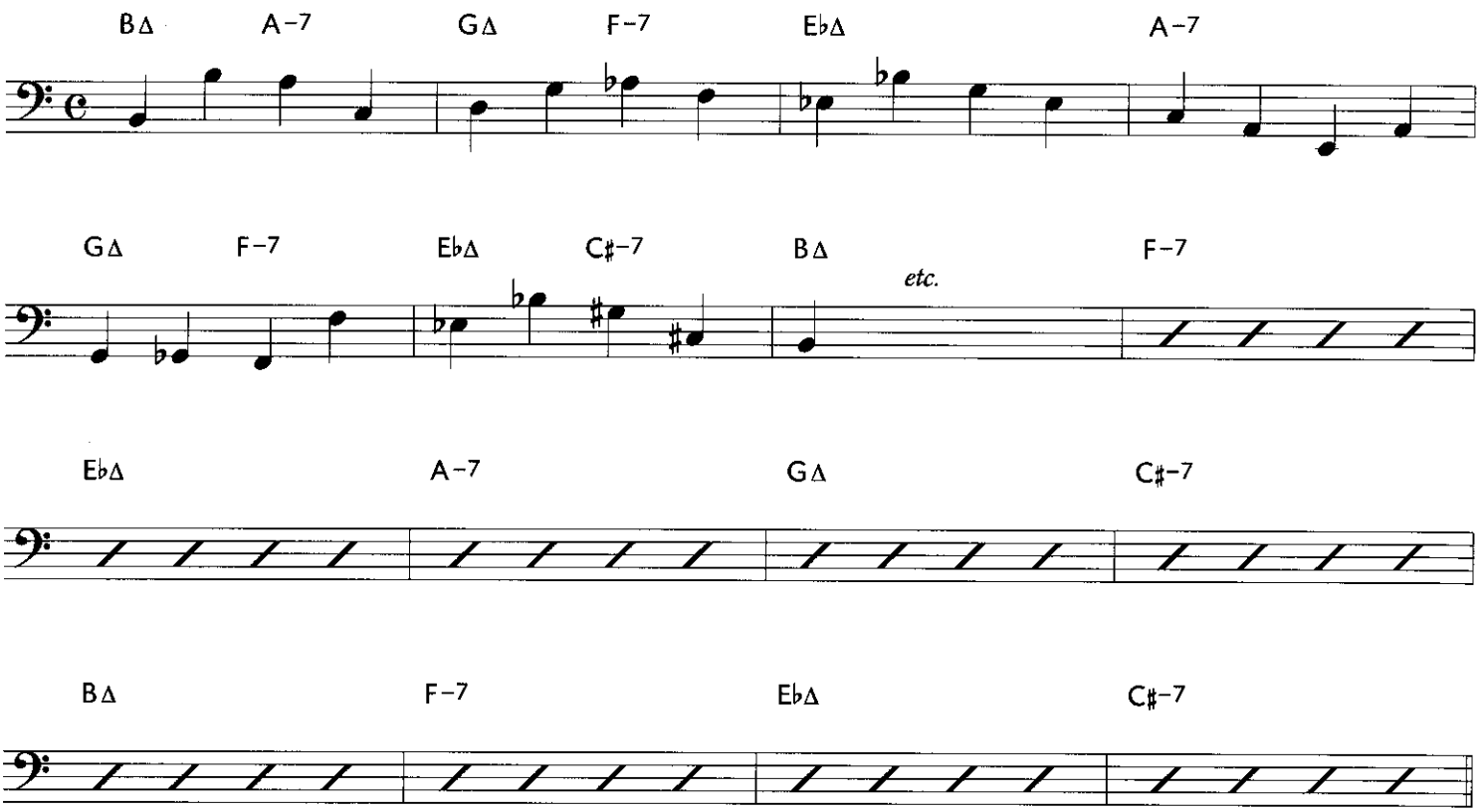
A chromatic bass line works over the progression:



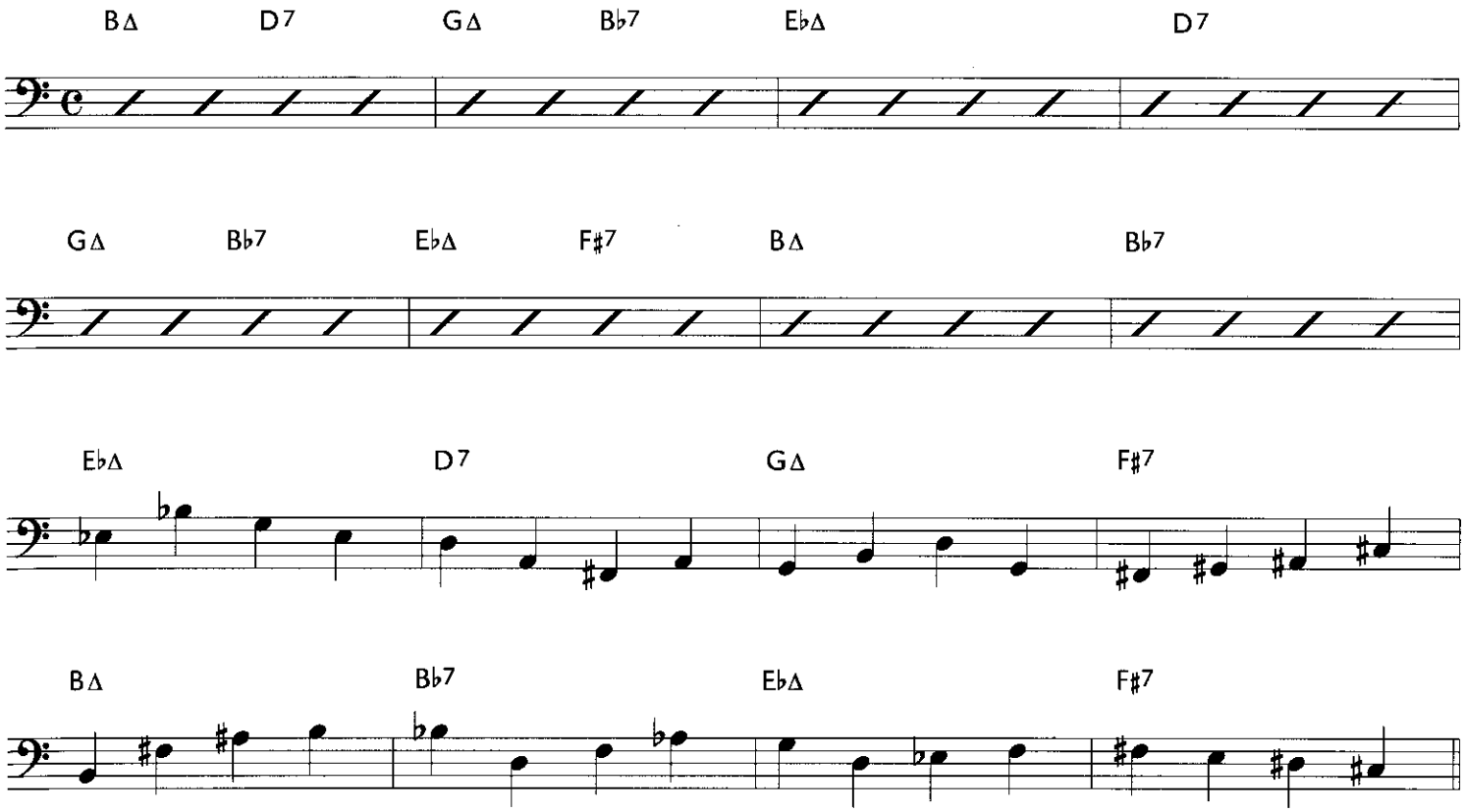
REHARMONIZATION:

By using alternate chords, you can come up with different bass lines which will work over the original changes.

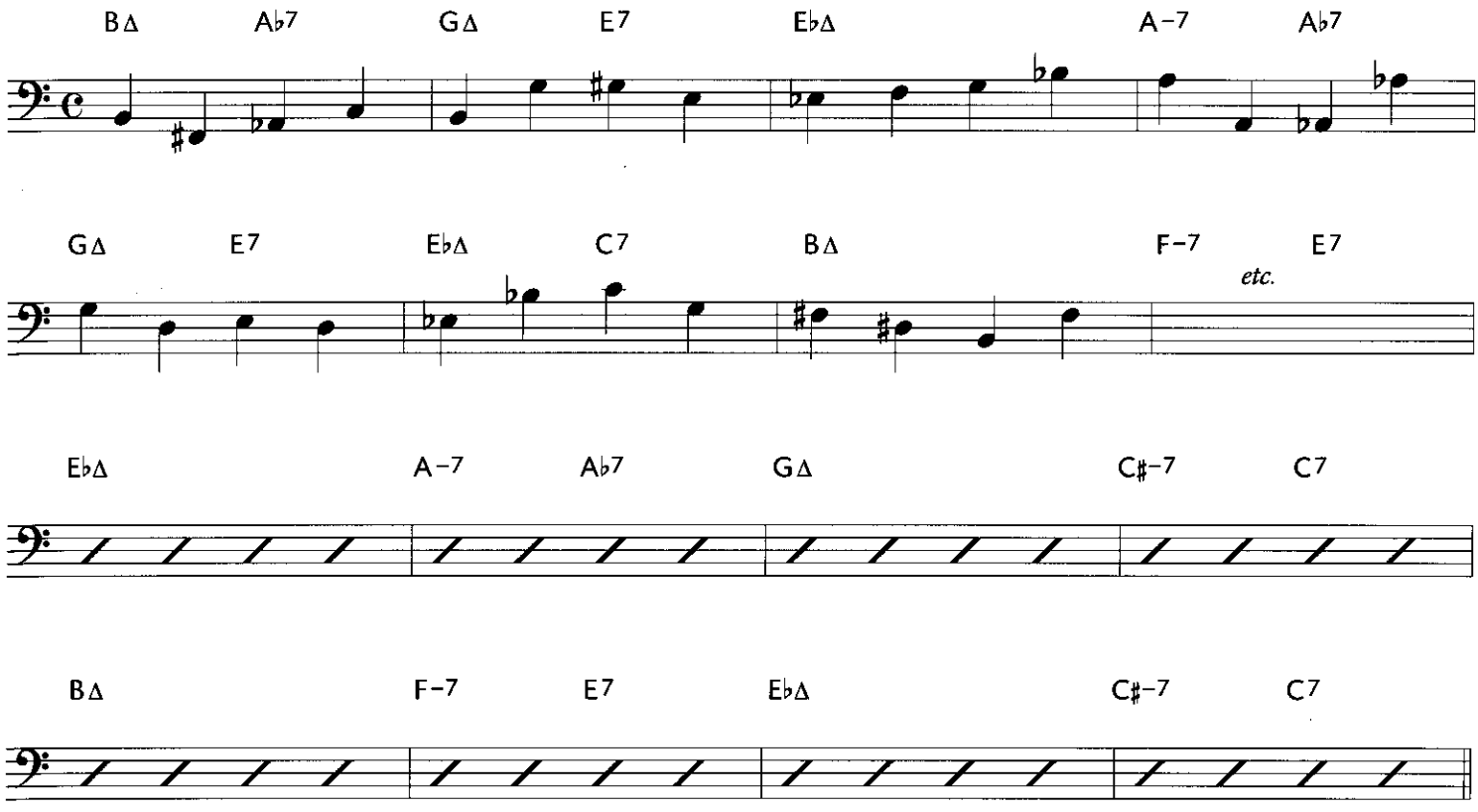
In this first example, all of the dominant chords are replaced with the related II–7 chord. Even if the rest of the group is playing the dominant chords, the bass line will still work:



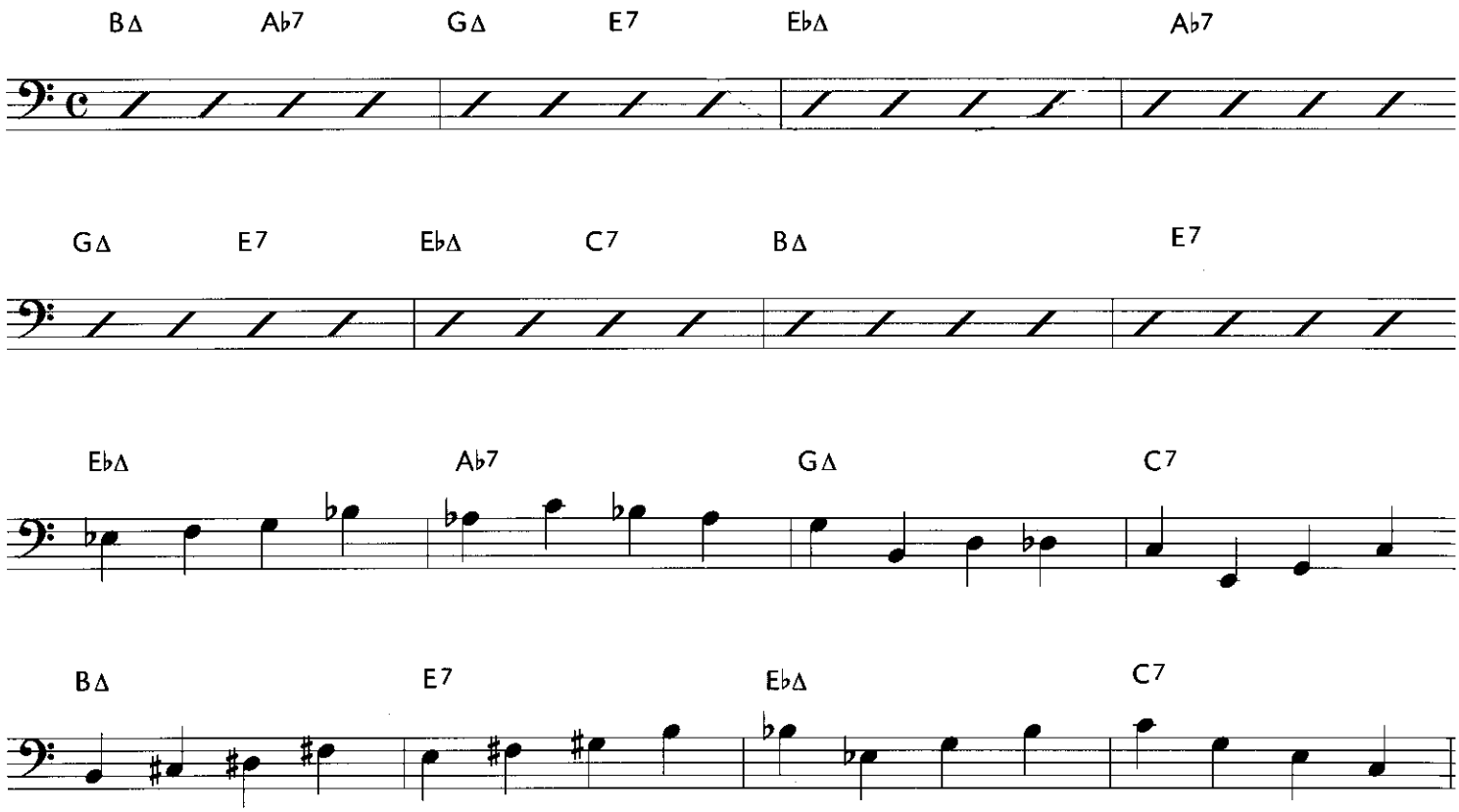
This next example takes the opposite approach to the previous progression. Instead of replacing dominant chords with the related II–7, all of the II–7's are replaced with the related dominant chord. This is a common "simplification" of the chord progression.



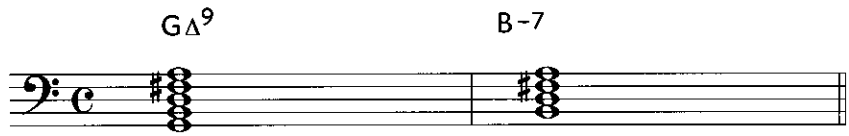
The next example uses tritone substitution on all of the dominant chords. Thinking of it this way gives you more options for your walking lines.



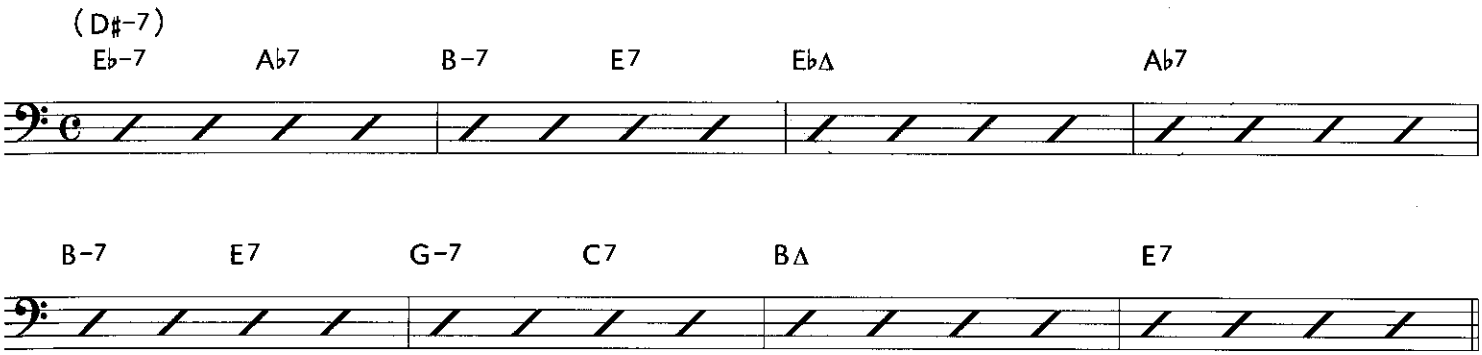
By removing the II–7 chords from the previous progression, the chord motion becomes more familiar. The movement down a fifth (E♭Δ to A♭7 for example), works very well for bass lines, but be cautious as it can clash with a comping instrument playing the original II–7 chords. Always use your ears!



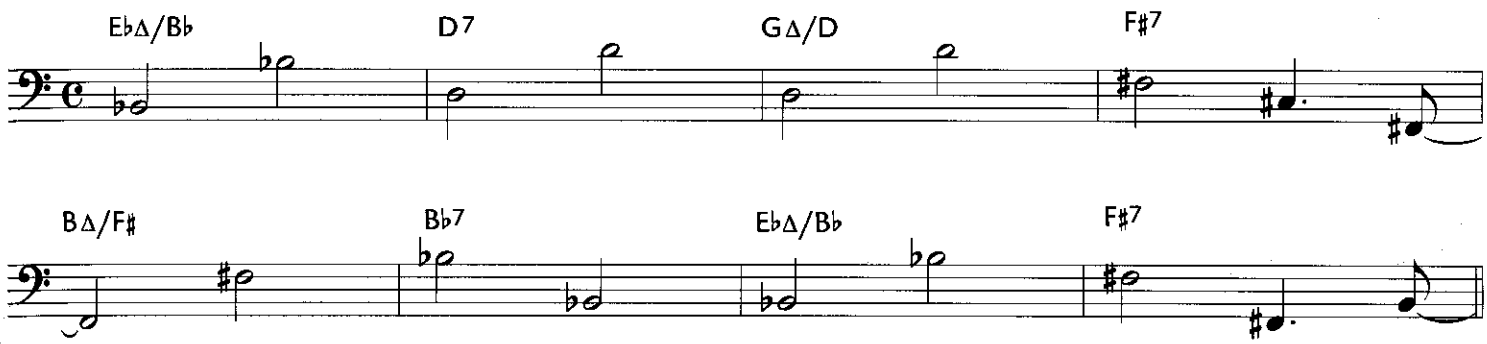
A tonic major chord can be replaced with a minor seventh chord a third up from the root. It works because they share chord tones. For example, a GΔ (tonic major) and a B–7 (up a third from G) are interchangeable because the B–7 contains the third, fifth, seventh, and ninth of G.



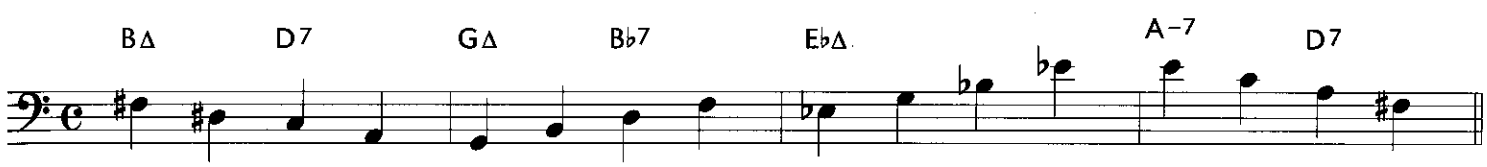
By applying this idea to the previous example, bars 1-2 and 5-6 can be seen as a series of II V progressions :



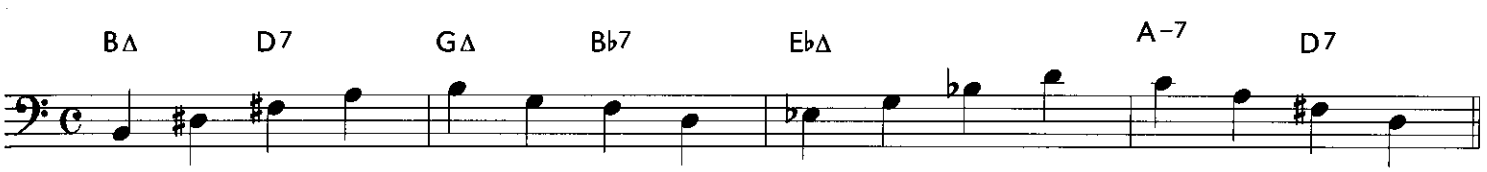
Pedals are always available, and in a tune like *Giant Steps*, they can provide a welcome relief from the constant harmonic motion. In this example, dominant pedals are used on the second half of the tune:



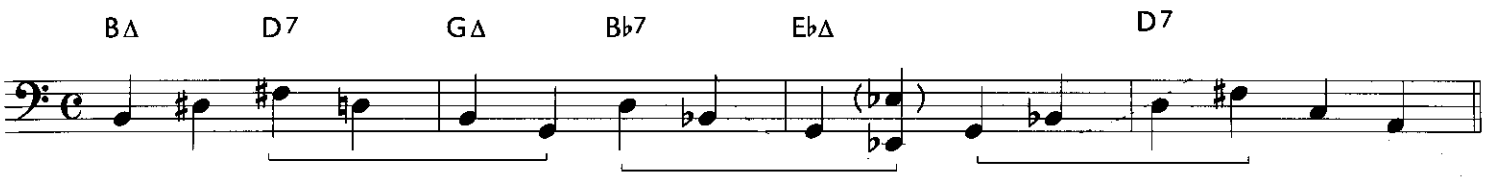
From a melodic angle, there are many ways to play bass lines through the original changes, or any of these reharmonizations. The melody of *Giant Steps* starts with a four note descending group of notes. Those notes form a GΔ from the seventh down. (F♯, D, B, G). You can borrow that melodic idea and use it in your bass lines. This example uses four-note groupings, both descending and ascending:



The same concept with an ascending grouping in the first bar:



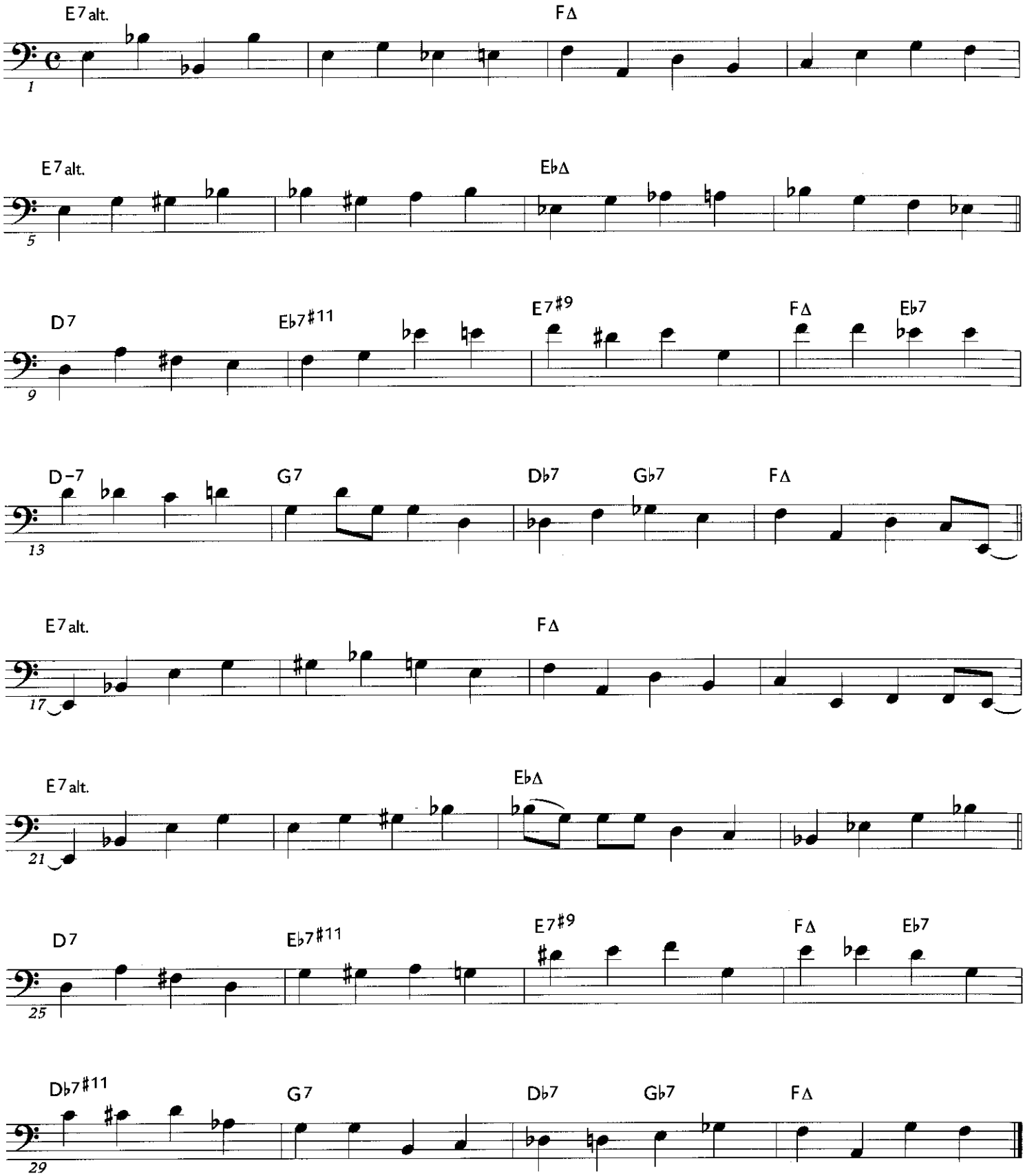
This next example displaces the four-note grouping by two beats, and creates an interesting bass line:



The difference between knowing something and being able to play it without thinking about it can become painfully clear when playing tunes like this. The best way to get better at playing *Giant Steps* is by playing it – a lot.

ESP

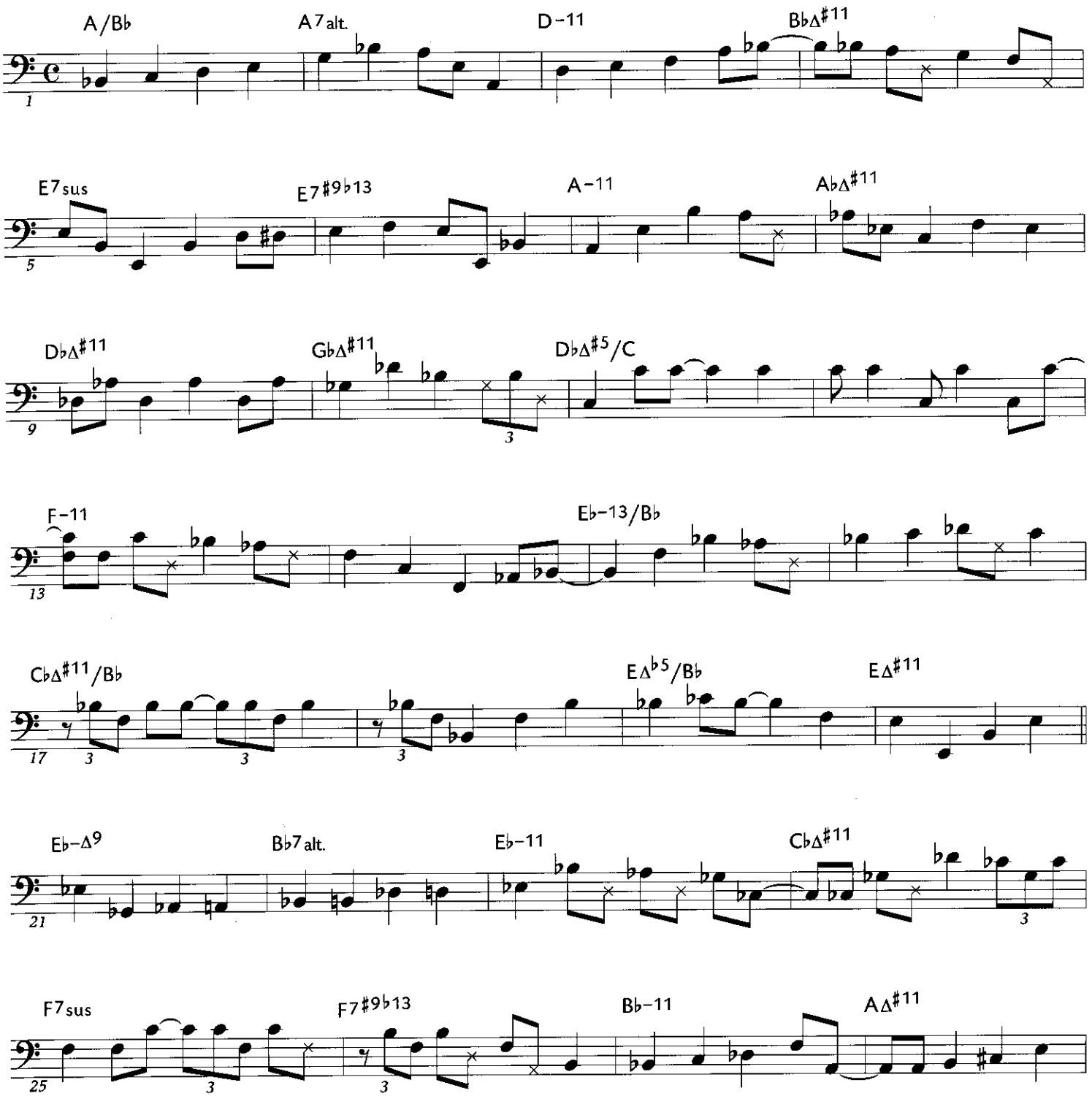
Wayne Shorter's composition *ESP* does not have as many changes per bar as *Giant Steps*, but it is harmonically complex and it moves quickly. Check out Ron Carter's bass line behind Herbie Hancock's piano solo:

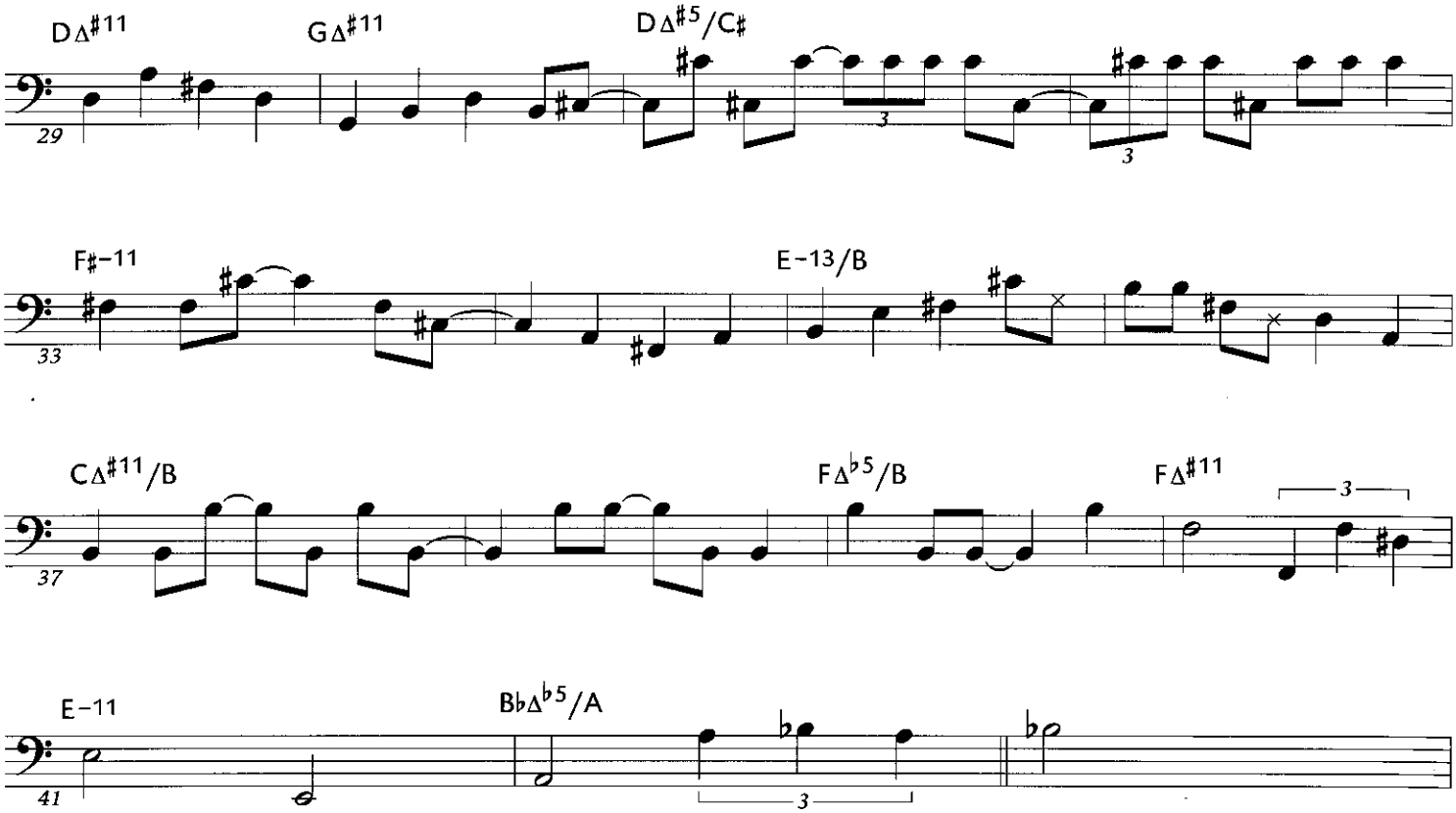


SLASH CHORDS AND BASS LINES

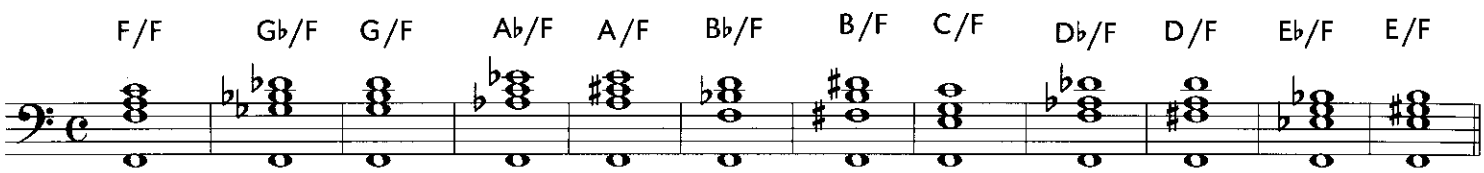
Slash chords are a "grey area" for a lot of bassists. A slash chord can mean chord over bass note, or chord over chord. Bass players are used to looking at harmony from the bottom up, so slash chords can be disorienting at first.

If you saw this chord progression below, what would you play? This is what Dave Holland played on Kenny Wheeler's recording of his tune *Aspire*:





There are many possible slash chords, but a great way to begin understanding how they work is to start with major triads over a bass note. Afterwards you can apply the concepts to more complex slash chords, like the ones found in the previous Kenny Wheeler tune. There are twelve possible major triads over a bass note:



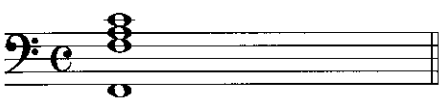
Piano players can play the bass note and the triad above simultaneously, but it is different for bass players. Remember that it is the bassist's job to play the root of the harmony. The slash chord D/F will certainly not sound like D/F if the bass is playing an "A"! If you play a walking bass line, you must make the root a priority. Once that is established, just like in conventional harmony, you can play notes that help define the quality of the chord.

Here is a look at each chord separately:

I/I

This chord symbol notation is redundant, and you will not see it for that reason. It is simply an F major triad.

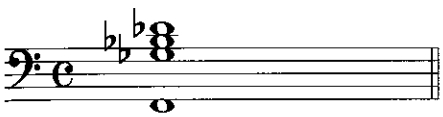
F/F



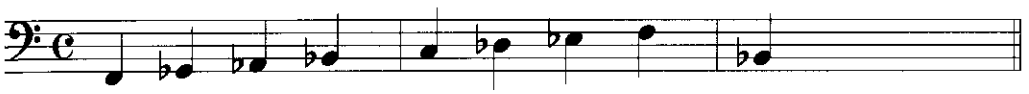
♭II/I

There are several ways of viewing this chord, depending on the musical context. If you think of it as a G♭Δ chord with the seventh in the bottom, it is essential to stress the F in the bass. If the bassist plays a G♭ major scale, stressing G♭ on a strong beat, it will lose its intended sound.
This chord is often used as a dominant chord, resolving to B♭. Notated conventionally it would be Fsus(♭9, ♭13). Even though the E♭ is not present in the chord, it is implied, so the root, 4, ♭6 and ♭7 (F, B♭, D♭ and E♭) are good choices for a chordal bass line.

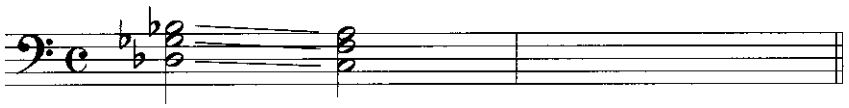
G♭/F

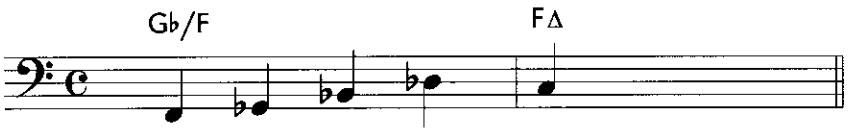


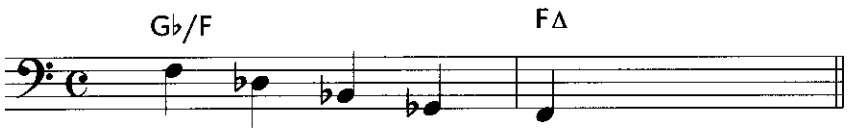
Finding a scale that works well with the chord is very useful for bass lines. In this case the scale should take into account the basic chord tones of a sus7, plus the alterations (♭9 and ♭13). An F Phrygian scale is a good choice:

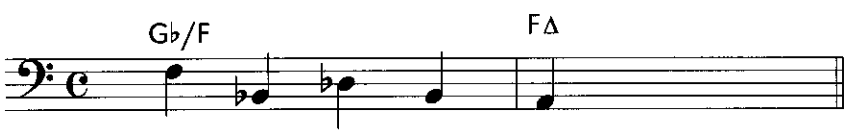


If this chord is used as a passing chord between II and I (G/F G♭/F F), like in *Green Dolphin Street*, your walking bass line should stress the resolutions to the I chord:



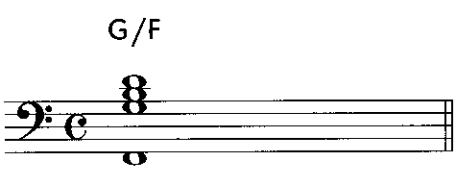






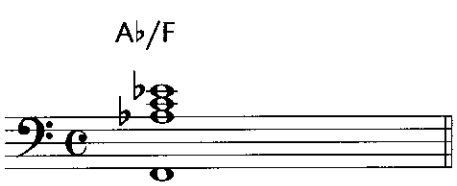
II/I

This sounds like an FΔ (♯4). There is no seventh specified, so depending on the context it could sound like an FΔ or F7 (when in doubt, treat it as a major 7). Treated as an FΔ(♯4), a chordal bass line should stress root, 3, ♭5 (♯4) and 7, even though those notes are not all technically in the chord. An F Lydian scale contains the essential chord tones and passing tones.



♭III/I

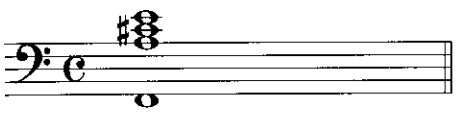
Sometimes a slash chord is just another way of notating a conventional chord symbol. In this case, it is simply an F–7.



III/I

This is often notated with the conventional chord symbol FΔ(♯5). You will see it notated both ways, and it means exactly the same thing. A chordal bass line should outline the root, 3, ♯5 and 7. An F Lydian Augmented scale is a good choice for stepwise lines, but be sure to keep chord tones on the strong beats.

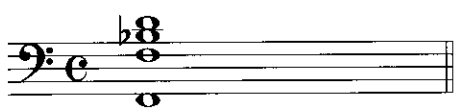
A/F



IV/I

This is a triad in second inversion, and it is better to see it that way than as some sort of F chord. The composer wants to hear the triad with the fifth in the bass, so avoid playing B♭ on beat 1.

B♭/F



♯IV/I

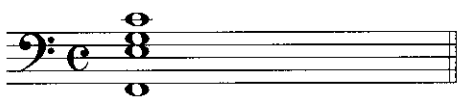
Since this chord contains a root, ♯4, ♭7, and ♭9, it is used as a dominant chord. It can be thought of in the same way as an F7(alt.). A chordal bass line should outline root, 3, ♭5 (♯4) and ♭7. The F Altered scale is a good scale choice. You can also play a B Lydian ♭7 scale, which has all the same notes as an F Altered scale. Any altered scale can be substituted with a Lydian ♭7scale a tritone away, because they contain the same notes. This is handy for bass lines because it offers two choices (resolution down a half-step, or resolution down a fifth). Another possible choice is a diminished scale (see D/F).

B/F

V/I

Depending on context, this could sound like FΔ9, or possibly F–Δ9. If it has been preceeded by F minor tonality, it may be perceived as F–Δ9, but in most cases treat it the same way as you would an FΔ9.

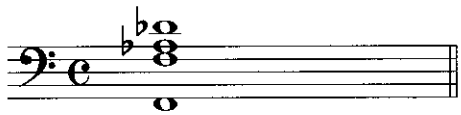
C/F



♭VI/I

This is again a triad in inversion, although if it resolves down a fifth or half-step, it may be functioning as a F7alt chord. This is because it contains the alterations ♯5 and ♯9. If it is functioning that way, the bass line should stress the root, 3, ♯5 and ♭7, even though they are not all technically present in the chord.

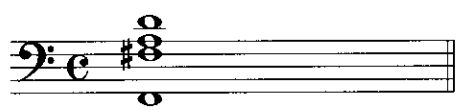
D♭/F



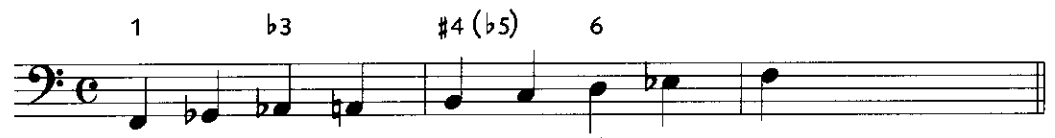
VI/I

Piano players and guitar players often voice chords with a triad over a "shell" voicing (root, third, seventh). A VI major triad over I is usually used as a dominant chord voicing – in this case F13(♭9). The bass line should therefore sound like it is outlining the F13(♭9). Typically, an F Half/Whole Diminished scale would be the scale of choice for this chord. A problem arises with placing chord tones on strong beats, however. Look at the example below:

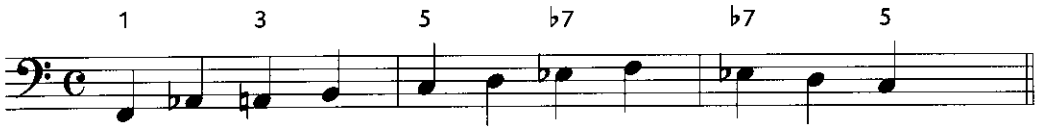
D/F



Using an F Half/Whole Diminished scale on D/F (F13(♭9)) places non-chord tones on the strong beats. Instead of sounding like a dominant chord, the bass line outlines an F diminished chord.

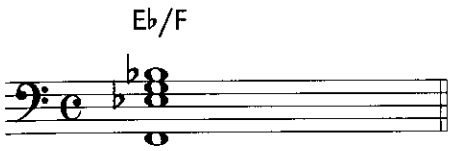


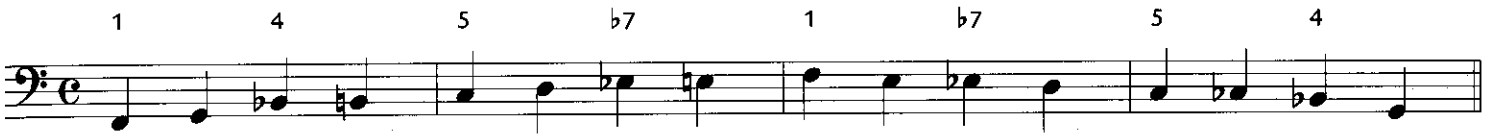
Make sure you are placing the basic chord tones of the F dominant chord on strong beats:



♭VII/I

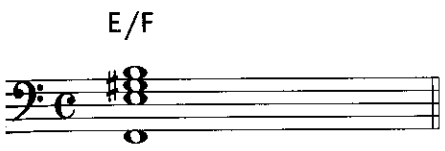
This is another way of notating F9sus. Below is a scale, with chromatic passing tones, that places chord tones on the strong beats:

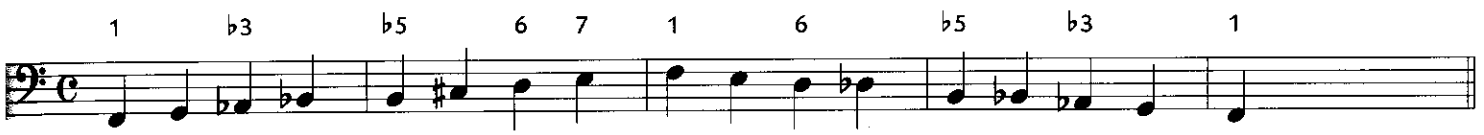




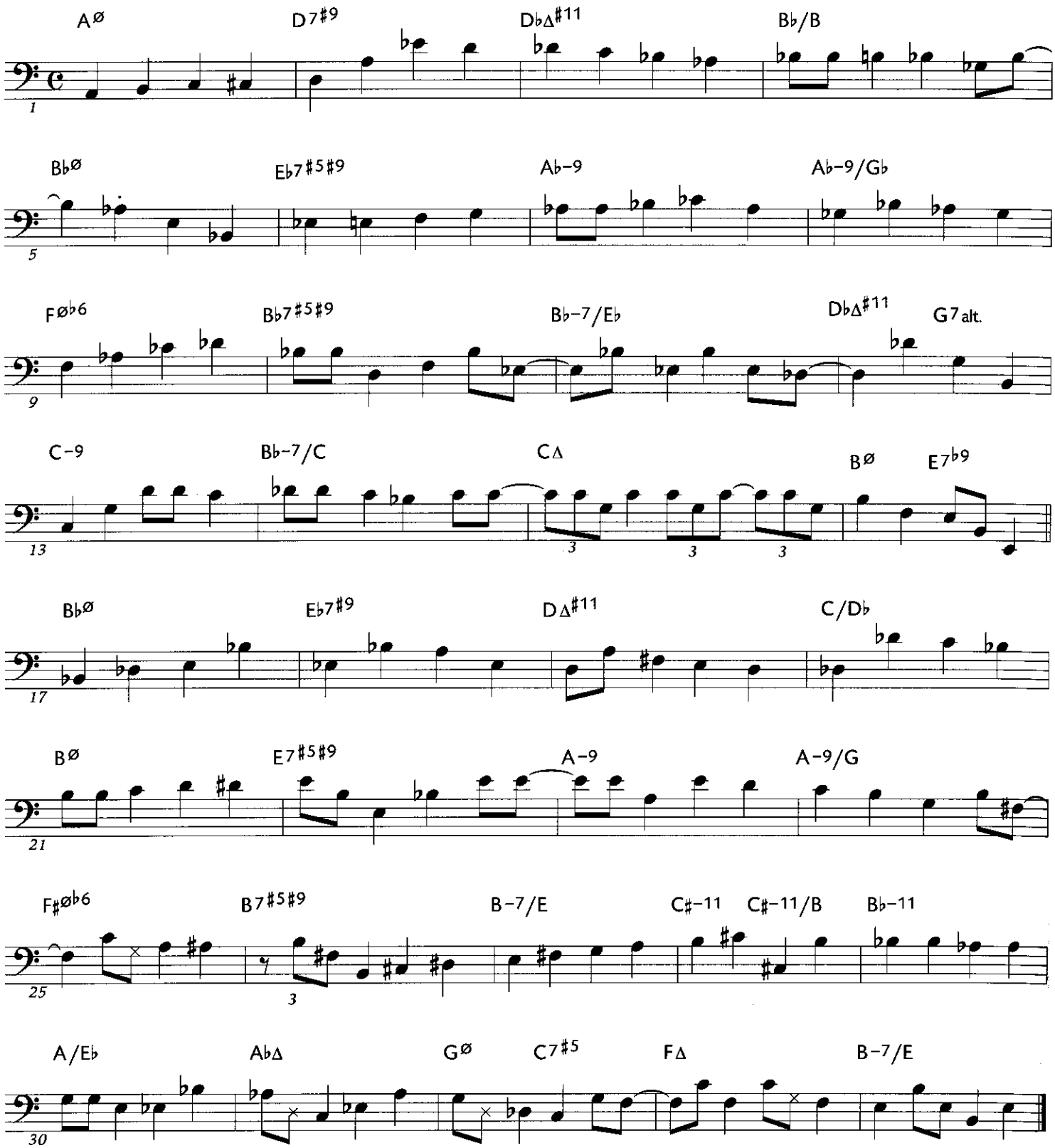
VII/I

From the root up, the chord tones are root, ♭3 (♯2), ♭5 (♯4), and 7. Notice that the first three notes form a diminished triad. This chord is often used as a replacement for the tonic chord, usually in turn resolving to the tonic. This is called an auxilary diminished chord in classical music, and you can hear it in the music of J.S. Bach. It is also used extensively by jazz players. The Whole/Half Diminished scale works beautifully for bass lines as it contains all of the chord tones.





Below is another bass line played by Dave Holland, this time on Kenny Wheeler's *We Salute the Night.* Check out how he handles the slash chords in this progression:



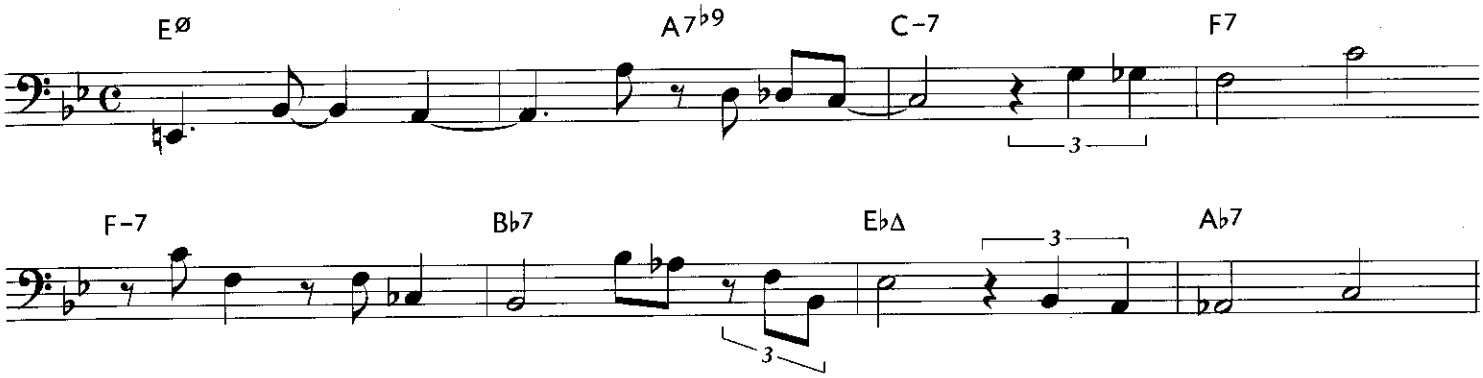
Playing slash chords on piano will help your bass line conception immensely. Experiment with different scalar and chordal possibilities on each chord.

PLAYING WITH A "BROKEN" FEEL

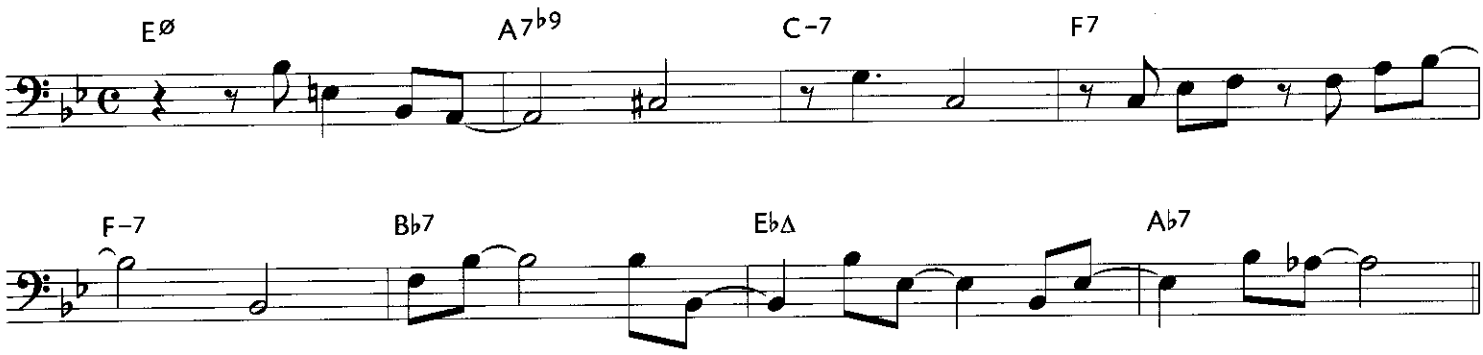
Sometimes the music calls for a "broken" feel from the bass, particularly in modern jazz contexts. A broken feel in a bass line generally refers to a feel that is rhythmically looser than conventional "2" and "4" style bass playing. It is important to understand that throughout the history of jazz, the music has evolved, and so has the role of the bassist. In the 1960's bassist Scott LaFaro found a way of playing part functionally, and part "conversationally" in the Bill Evans Trio. Before him, other bassists like Charlie Mingus had already begun moving away from the conventional bassist's role of playing 2 or 4 notes per bar and providing roots for the chords. Since then, many great jazz bassists have played bass lines which "break up" the time. This chapter looks at some examples of playing this way.

Important note:
Playing with a broken feel should never be done randomly. The notes and rhythms you choose as a bass player must relate to the musical whole. In other words, don't use these (or any) ideas arbitrarily, but listen to how your bass part fits in with everything else that is happening in the group.

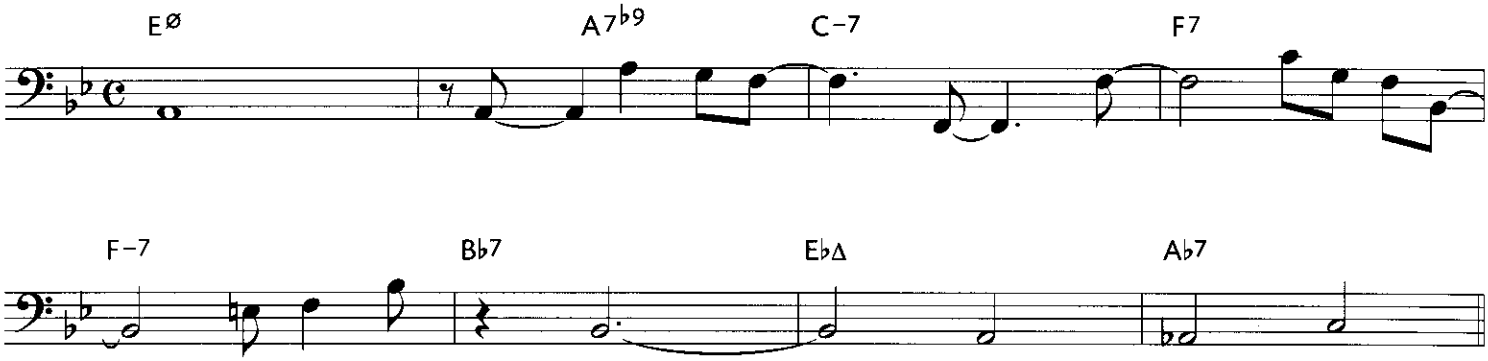
Here is an example of a bass line which still provides roots to all of the chords, but differs rhythmically from a walking bass line ("4") or playing in "2":



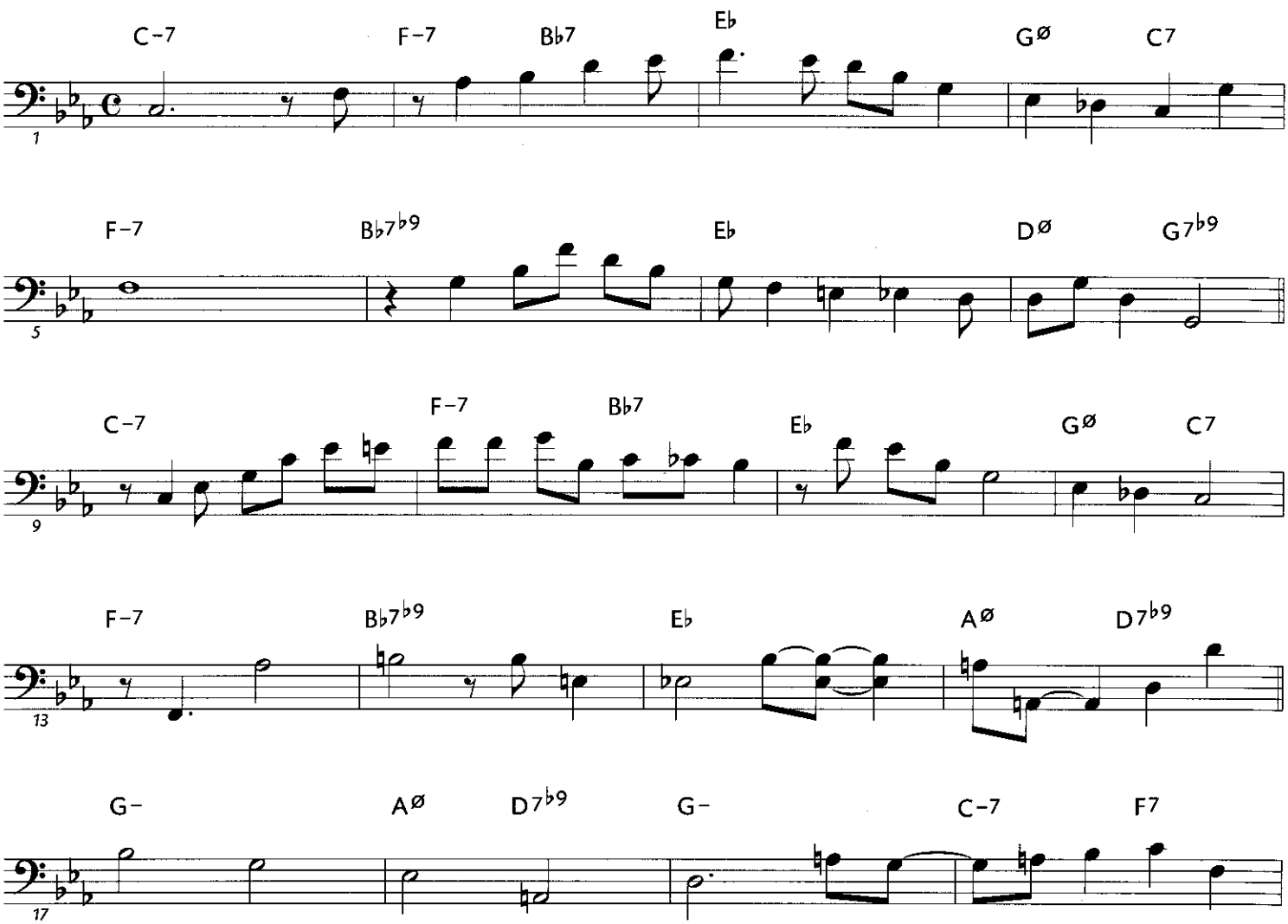
In the following example the roots of the chords fall on beats other than beat 1. Notice the use of a dominant pedal in bars five and six:

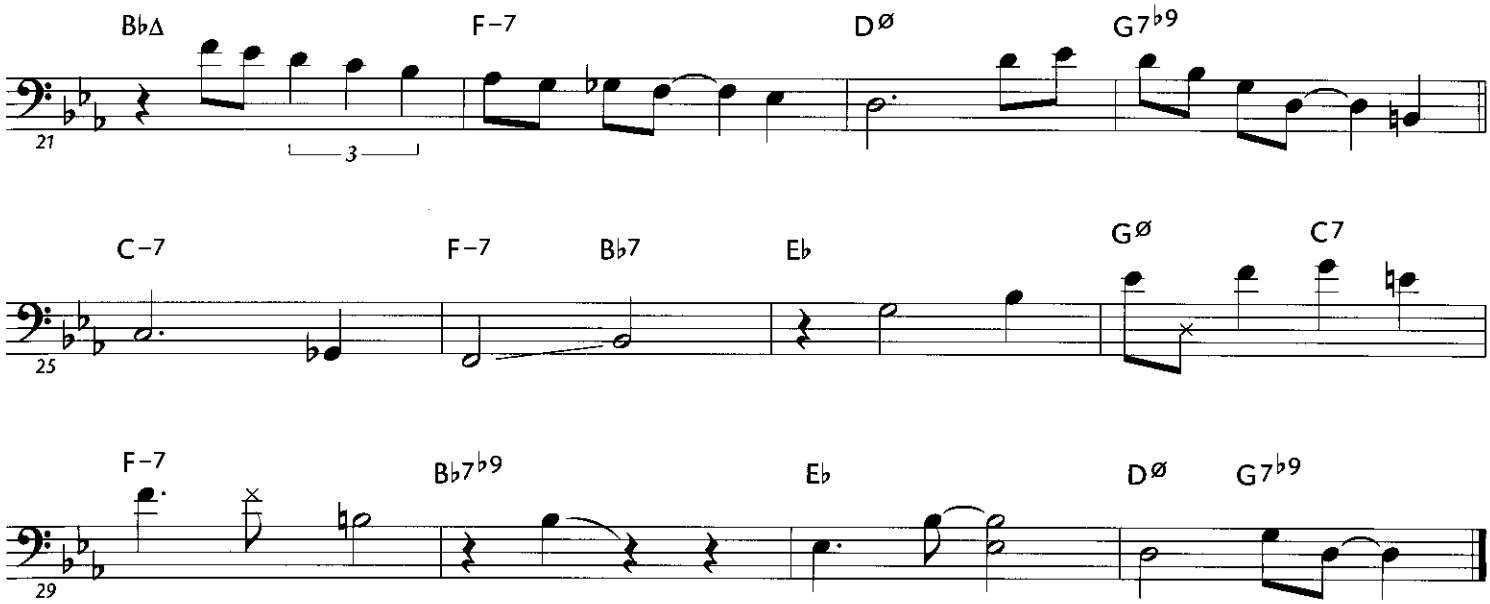


This next example extends the idea of using dominant pedals. The pedals slow down the listener's perception of harmonic rhythm, giving the harmony a more open, expansive feeling:



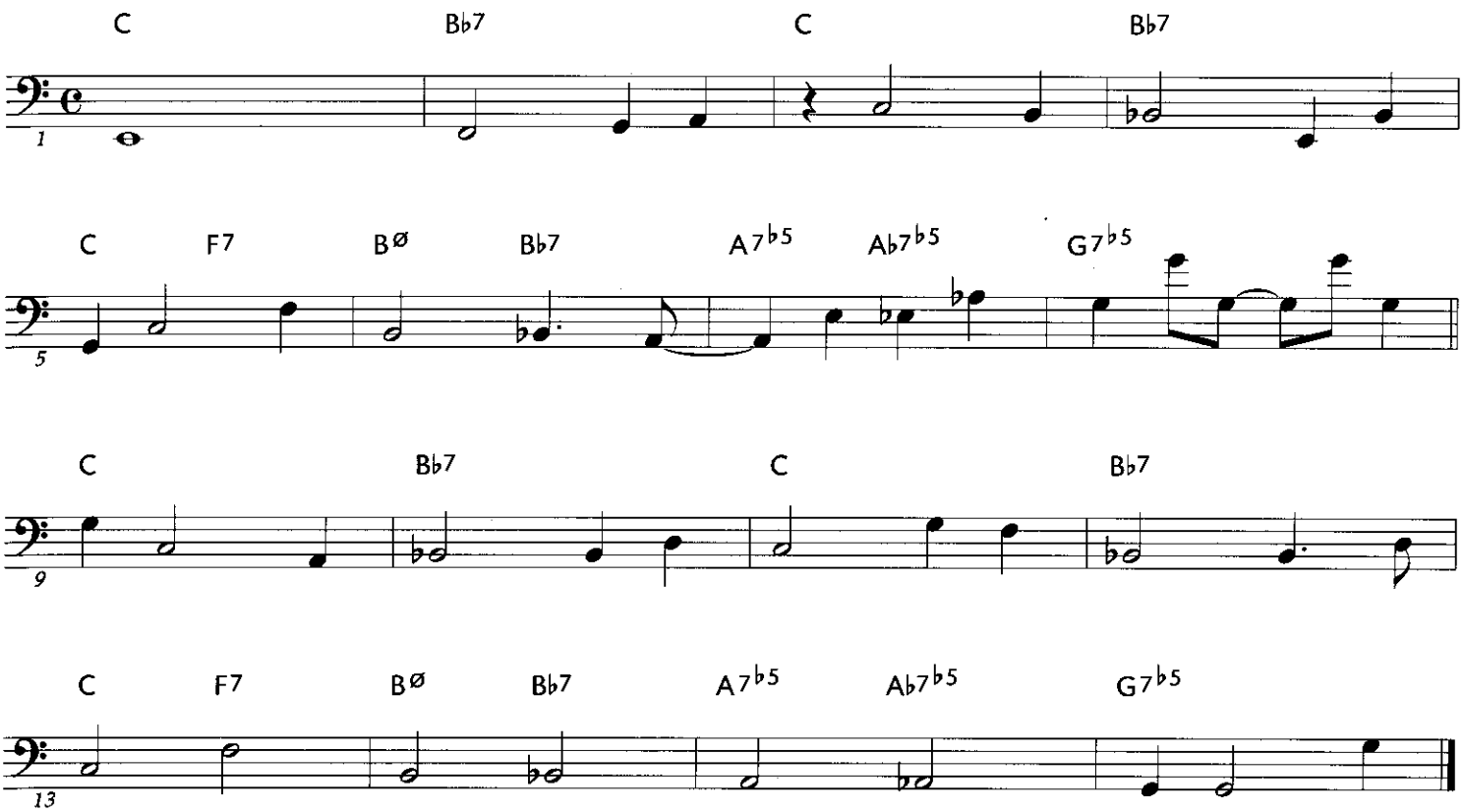
Here is a bass line on *I Hear a Rhapsody* as played by Don Thompson, from a live trio recording with Jim Hall. The bass line is a beautiful counter melody to the improvised guitar melody (solo). It provides a mixture of eighth note lines with functional root motion:



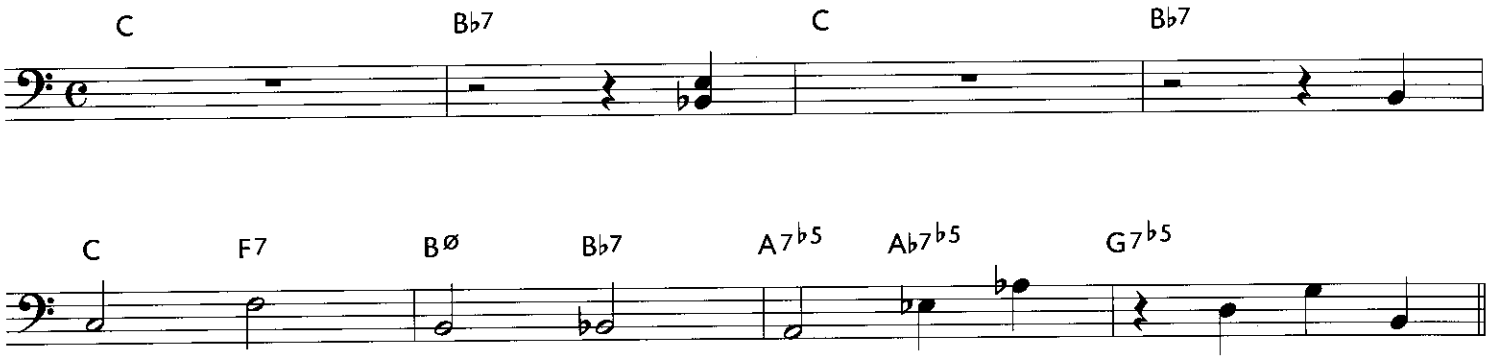


This next example is Larry Grenadier's bass line on *Monk's Dream*. To understand how this (and each of the transcribed bass lines in this book) fits in with the rest of what is happening in the group, I recommend following along with the recording. Recordings are listed in the "transcription reference" at the back of this book, and are commercially available.

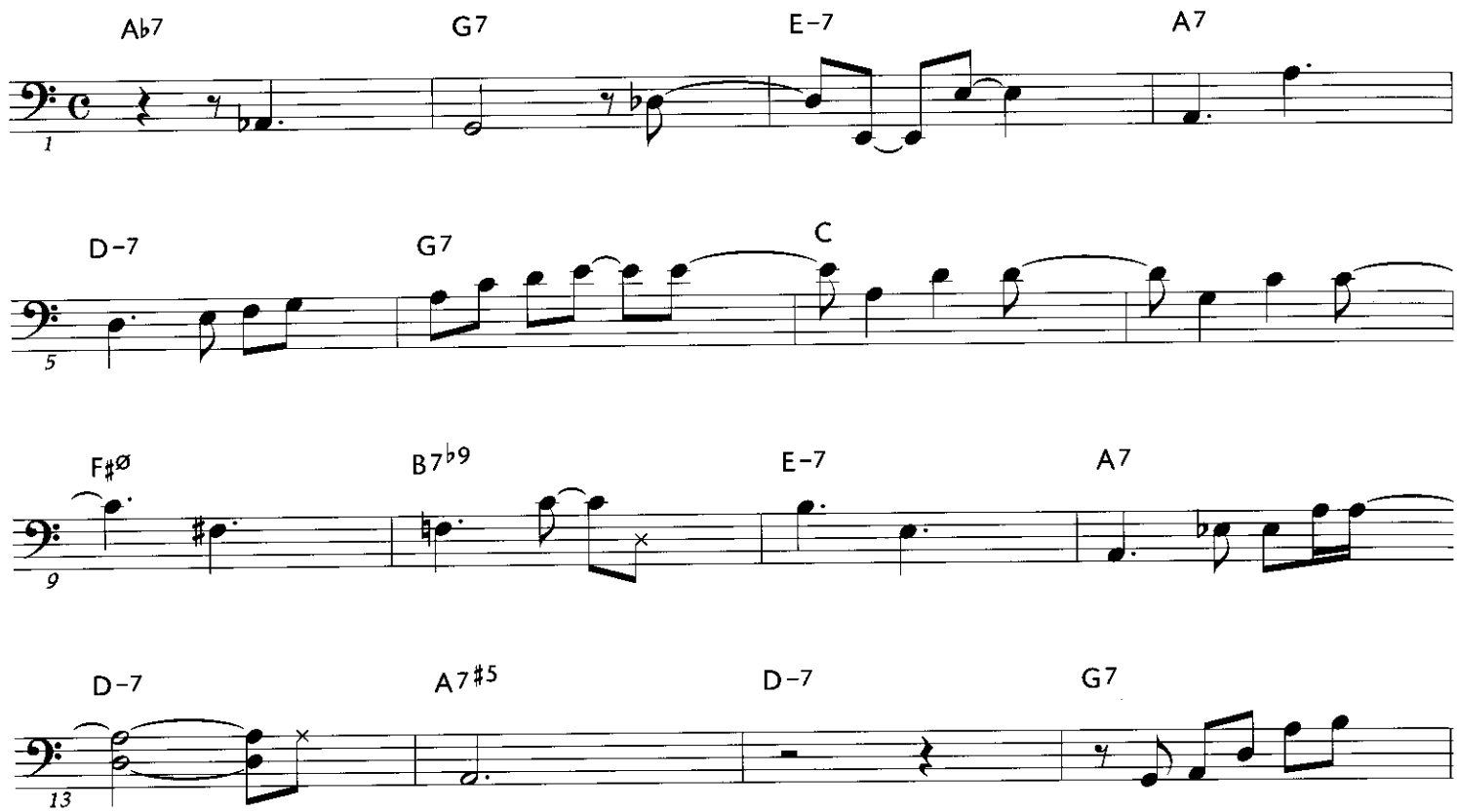
The bass line in the second eight bar section is a "2" feel, but the rest is intentionally looser.



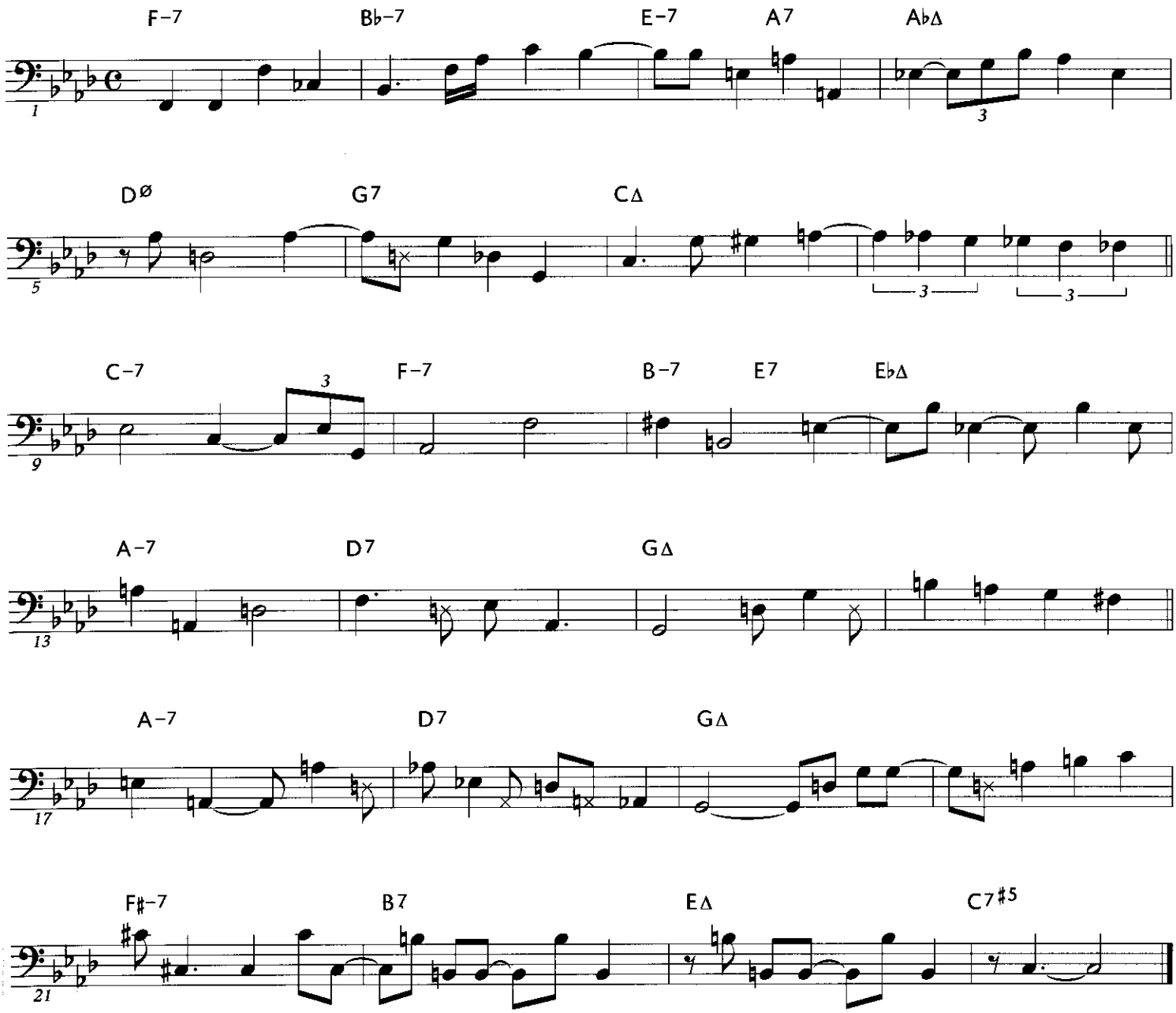
After the bridge, he hardly plays in this last eight bar "A" section. With a bass line this sparse, the music has a lot of room to grow.



Some ideas for playing with a broken feel in three-four time were discussed in chapter 6 "Playing in 3/4". This is Marc Johnson's bass line on the bridge of *Alice in Wonderland*. It is again a mixture of melodicism and functionality. Notice the melodic line, using an over-the-barline rhythm, in bars six to nine:

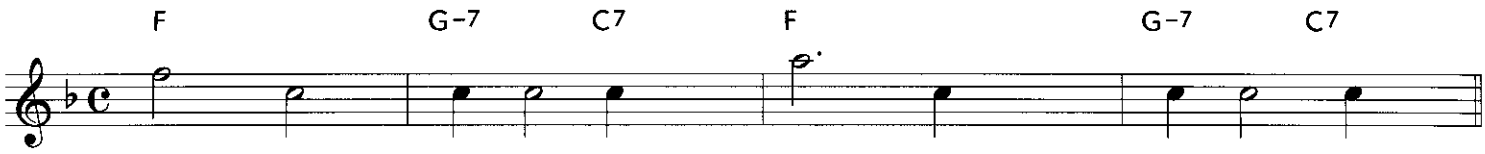


This next example is much busier than the last two examples. The bass line provides most of the roots to the harmony, but with a lot of rhythmic displacement. It also uses a C♯ pedal on an F♯–7 chord, moving to a dominant pedal (B in the temporary key of E) in the last four bars. The bass line is Dave Holland's, from a tune by Dave Liebman based on the changes to *All the Things You Are*.



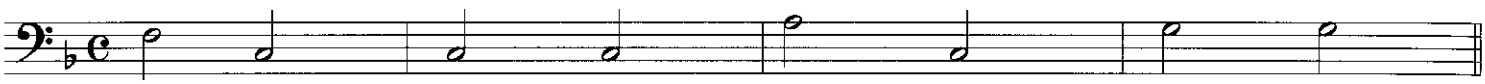
It will help your bass lines to understand some basic principles of counterpoint. Since the bass line is a second melody sounding simultaneously with the melody to the tune, then being aware of the relationship between the two will make your bass lines much stronger. The first four bars of *I'm Old Fashioned,* by Jerome Kern, are shown on the following page. Examples 1-4 demonstrate four different possibilities of movement in relation to the melody.

I'm Old Fashioned



Example 1: Parallel Motion

The bass line moves in the same direction, parallel with the melody (same intervals). This is weak because it doesn't offer any contrast to the melody.

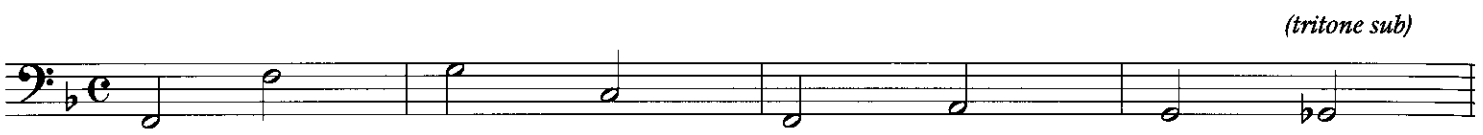


Example 2: Similar Motion

The bass line moves in the same direction as the melody, but the intervallic distance differs. This offers more contrast than parallel motion. Similar motion applies only to bars one and three in this example.

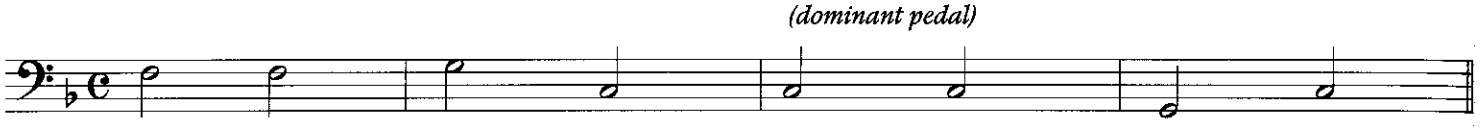
Example 3: Contrary Motion

The bass line and melody move in opposite directions. This offers the most contrast to the melody, which helps it stand apart as a separate melodic entity.

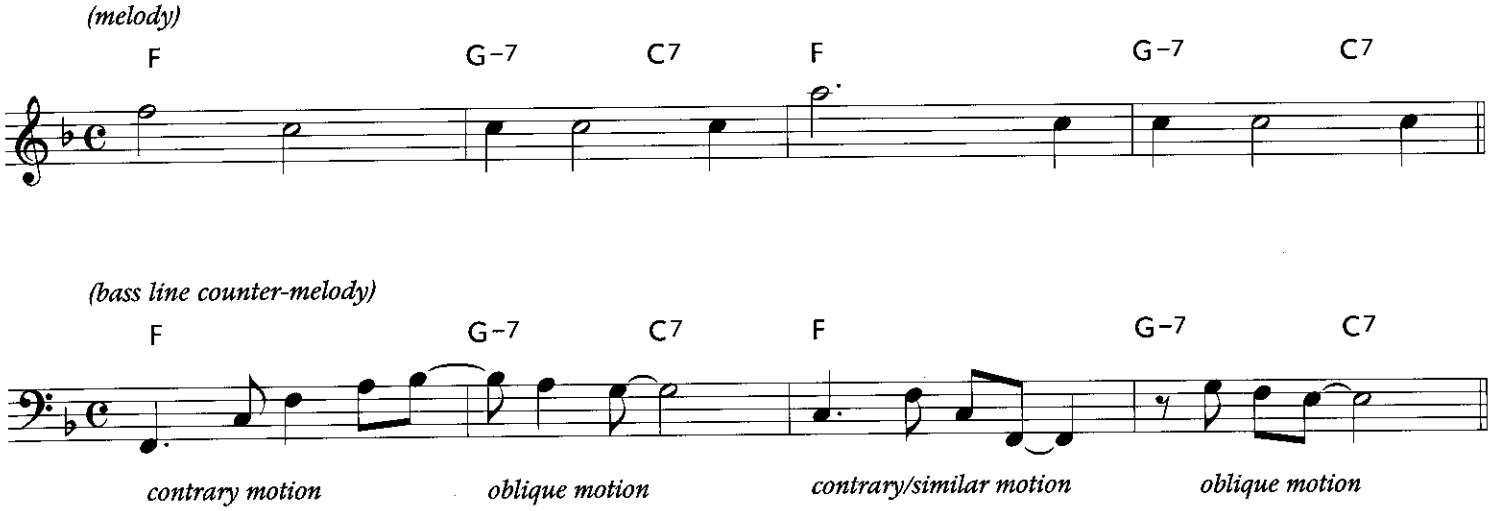


Example 4: Oblique Motion

One part remains stationary, while the other moves. This also offers a nice contrast to the movement of the melody. Notice that while the melody moves the bass line is stationary (bars 1 and 3), and vice-versa (bars 2 and 4).



When playing with a broken feel, the bass line will be perceived more as a melody than would a standard four-to-the-bar walking line. With this in mind, you need to be especially aware of how the bass line relates to the other melody or melodies that are sounding. The next example puts into practice the previous counterpoint concepts. Practice creating your own lines.



A great way to practice these concepts is to sing the melody while you play the bass line. More difficult, but rewarding, is to play the melody while you sing the bass line. Playing bass lines outside of the standard "2" and "4" models is an area of bass playing that requires a lot of listening, practicing, and playing. It is a part of jazz bass playing that can't be ignored by anyone serious about learning this music. Listen to as many recordings as possible, and keep an open mind.

SOME MORE IMPORTANT NOTES:

Know the tune you are playing! This means being able to sing and play the melody, sing and play the bass line, outline all of the chord changes, transpose it to other keys, play it in various feels and time signatures, and being able to play it on piano (even if you have to play it slowly). When you really know the tune, it will reflect in your bass lines. (Unfortunately, the same is true if you don't know the tune).

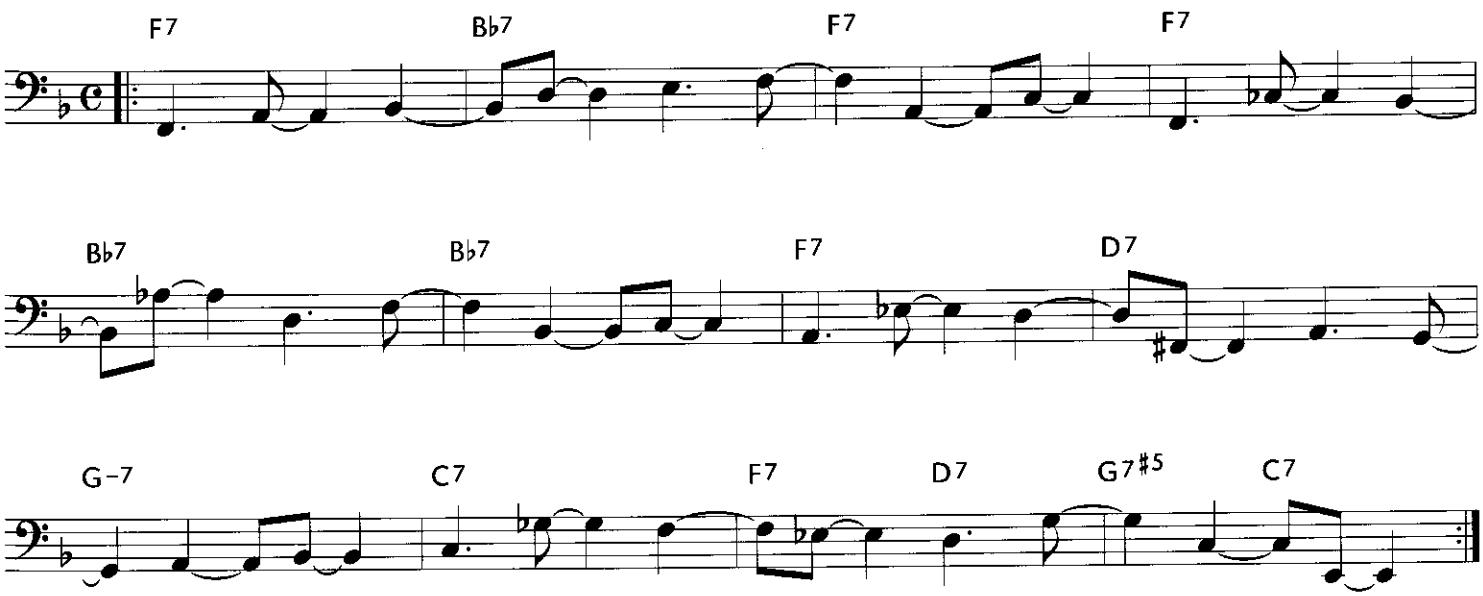
Dynamics are important in interactive playing. All parts must be heard to be effective as counterpoint. This obvious point is too often overlooked.

Once again, listen and ask yourself "how does what I am playing fit in with the rest of what is going in the music? How can my bass part contribute in the best way?" Practice playing with other musicians and hearing the overall group sound, your bass line being one part of it.

OVER-THE-BARLINE RHYTHMS

Using a repetitive rhythmic figure that implies another time feel over an existing one can be a great effect in the right context. A lot of contemporary players are exploring "rhythmic modulation", or shifting to another tempo on the axis of a related pulse.

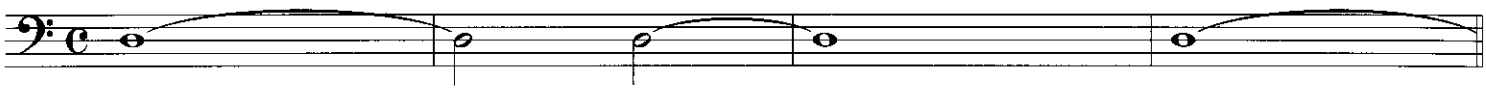
Listen to the following three-over-four pattern. Notice that some chords have to be anticipated or delayed because of the figure, but it works out over the twelve bar form.



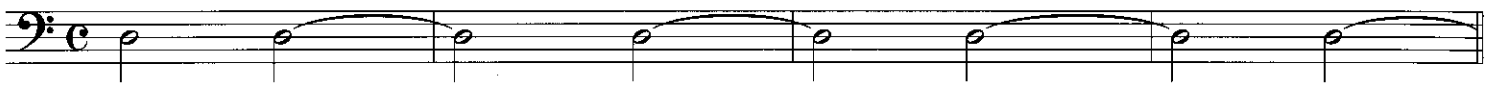
There are many possibilities, and the following pages are intended to get you started. These patterns are a great way to build musical tension. After creating that tension, the release of going back into a walking line can be exhilarating! Playing over-the-barline rhythms could also be disastrous in a group, throwing everyone off, and resulting in a musical train-wreck. It's up to you to decide where you use them.

Practice each one of these separately at first. Then use this page as a template along with a recording (*Straight No Chaser*, from Miles Davis' *Milestones* album, for example), playing one or two choruses of each variation. Applying these to a blues is a good place to start. All the three-over-four rhythms repeat every three bars, so that they work out over a twelve bar form. Note that the five-over-four rhythms repeat every five bars.

Example 1 – 6 Quarter Notes Over 4

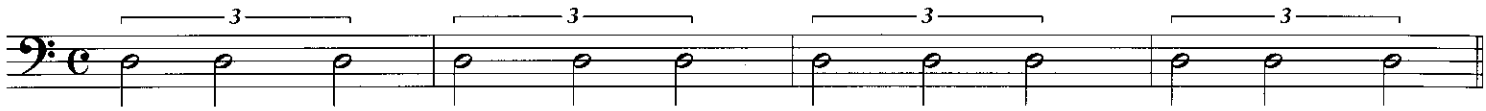


Example 2 – Syncopated Whole Notes



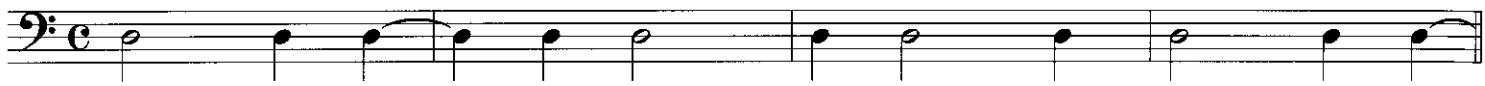
Example 3 – Syncopated Half Notes

Example 4 – Half Note Triplets Over 4



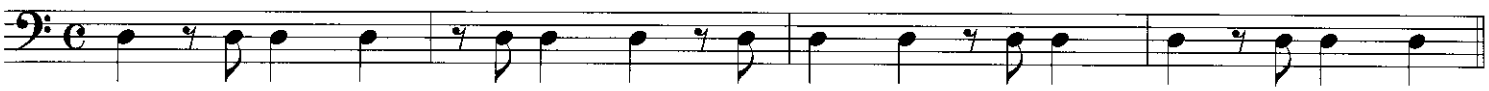
Example 5 – 3 Quarter Notes Over 4

Example 6 – 3 Quarter Notes Over 4 With Added Note



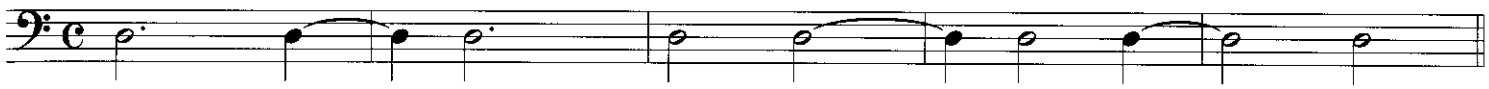
Example 7 – Example 6 Reversed

Example 8 – Example 6 With Added Note

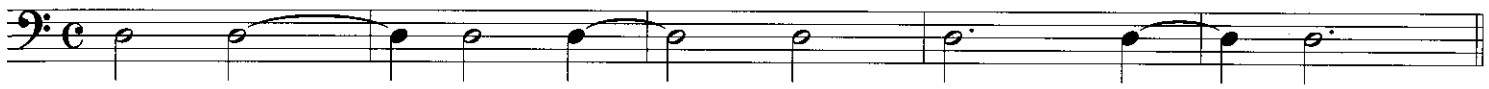


Example 9 – Example 8 Reversed

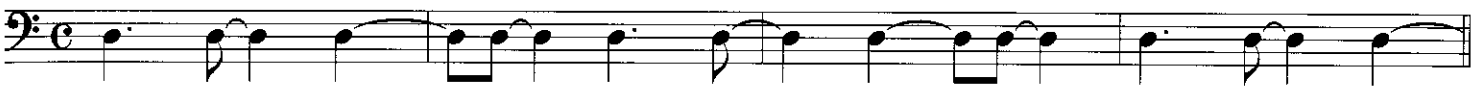
Example 10 – 5 Quarter Notes Over 4



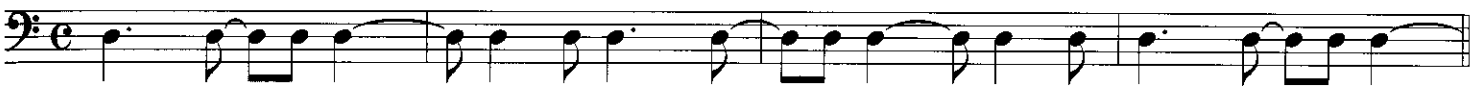
Example 11 – Example 10 reversed



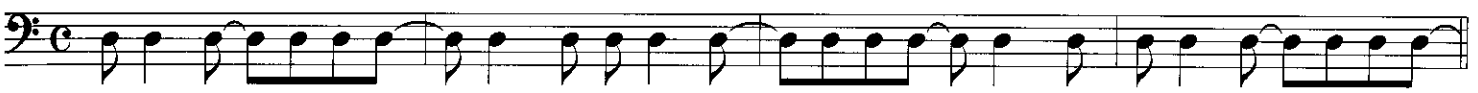
Example 12 – 3 Eighth Notes Over 4



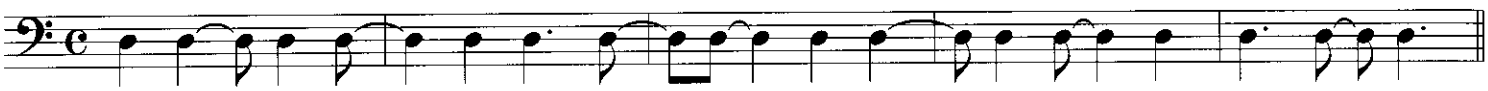
Example 13 – Example 12 Permutation



Example 14 – Example 12 Permutation

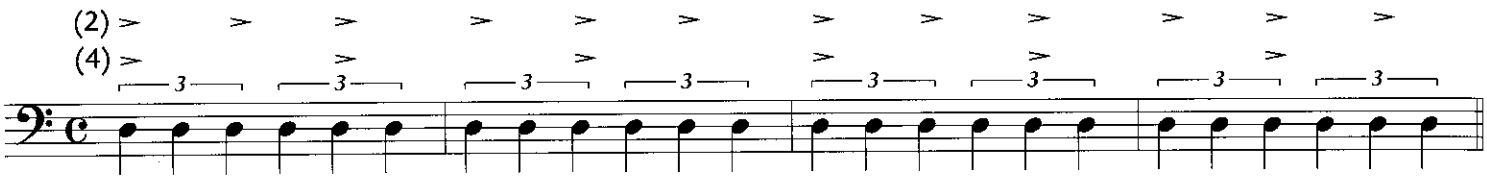


Example 15 – 5 Eighth Notes Over 4



Example 16 – Accented Quarter Note Triplets Over 4

This is a 3 over 4 rhythm grouped in twos and fours by using accents:



Your imagination is the only limit! Try to come up with your own rhythmic figures. Take any repetitive rhythm in another time signature, and superimpose it over 4/4 time. Any 4/4 rhythm can be used in 3/4 time as well!

BASS LINES IN LATIN MUSIC

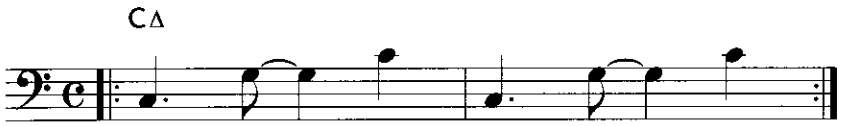
This is a very broad category, and to discuss it in detail would easily take several volumes. The influence of Afro-Cuban, Brazilian, and other Latin American music is wide ranging in jazz. Jazz musicians have been influenced by this great music, and Latin American musicians who play jazz bring elements of their traditions into the music. Tunes from composers such as Antonio Carlos Jobim have become part of the standard jazz repertoire.

The bass line is an integral part of most Latin American styles, such as Cha-cha-cha, Bolero, Mambo, Son Montuno, Salsa, Samba, Bossa Nova, and many others. As a jazz bassist, the study of these styles can greatly enrich your bass lines. Listen to as much Latin American music as possible! For a much more comprehensive look at bass lines in these idioms, the following books are invaluable: *Brazilian Music Workshop*, by Antonio Adolfo (Advance Music), *The Latin Bass Book*, by Oscar Stagnaro & Chuck Sher (Sher Music), and *The True Cuban Bass*, by Carlos Del Puerto and Silvio Vergara (Sher Music).

Here are a few ideas to get you started. Remember that the feel is based on straight eighths (even eighth notes), not swung eighths (triplet feel).

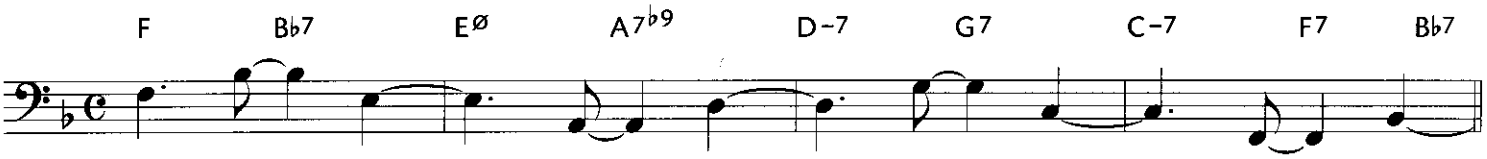
THE BASS TUMBAO

For playing afro-cuban styles, this is the essential bass pattern. It gets its name from the tumbadora drums (congas). The simplest tumbao pattern is this:

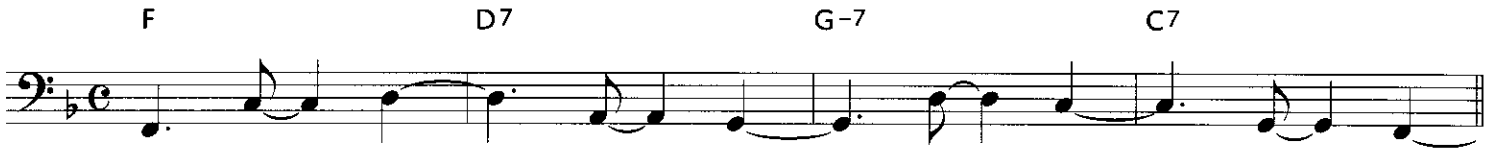


The syncopated version of this (the most common pattern now used) ties beat four to beat one, so that the bass does not play on beat one:

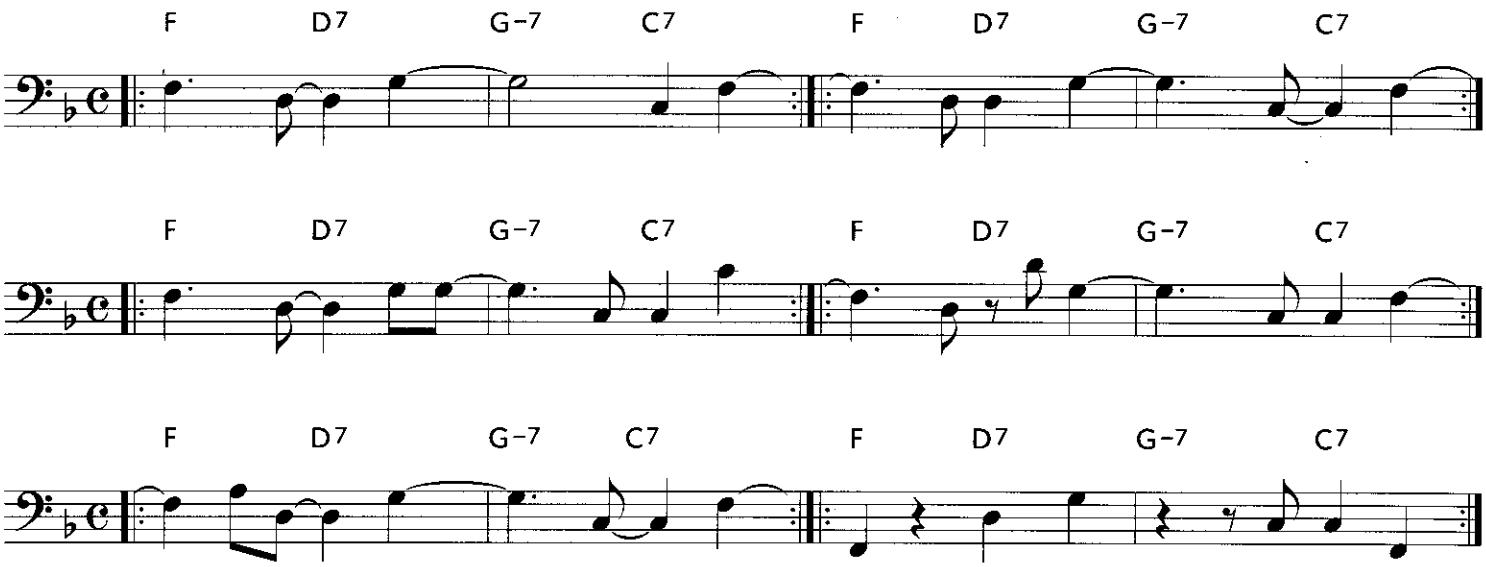
Here is an example of the bass tumbao applied to a jazz chord progression. Notice that the harmony is always anticipated:



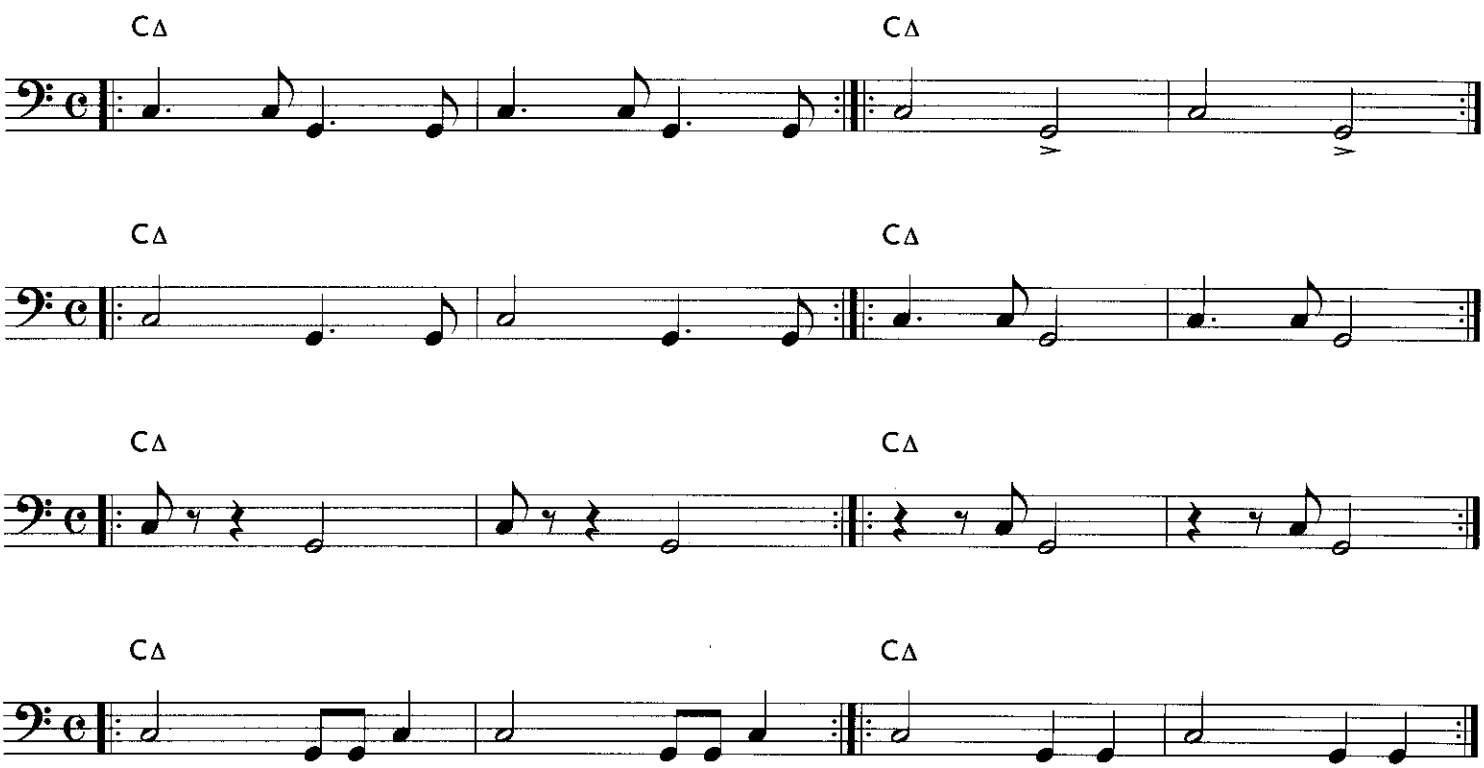
One chord per bar, using root and fifth (thirds can be used as well):



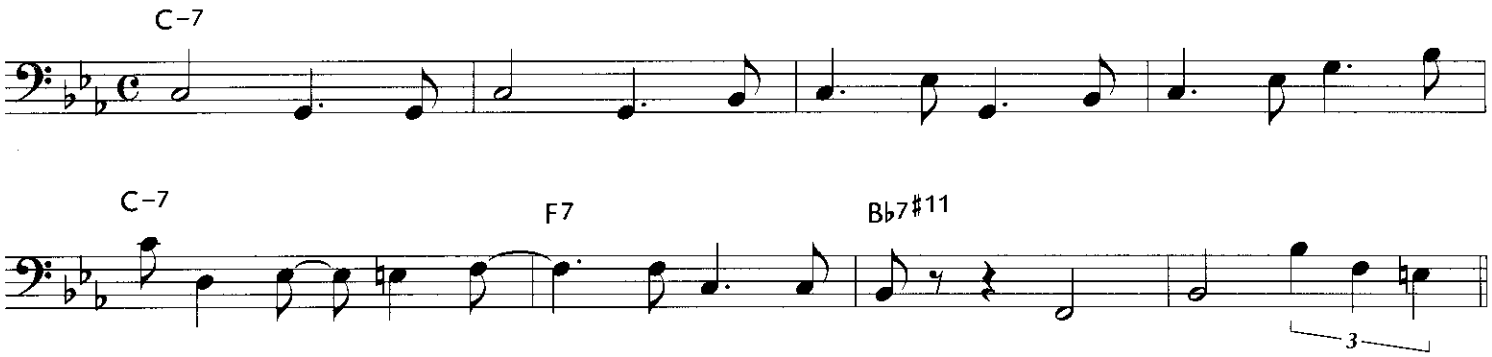
Here are some possible variations on the bass tumbao pattern for you to practice. More liberties can be taken when playing latin jazz than playing traditional styles, so make a point of listening to recordings or live performances of both styles.



Brazilian music has been heavily influential on jazz, especially since the 1960s. Familiarity with Bossa Nova and Samba is a requirement for any jazz bassist today. Here are some samba patterns to get you started:

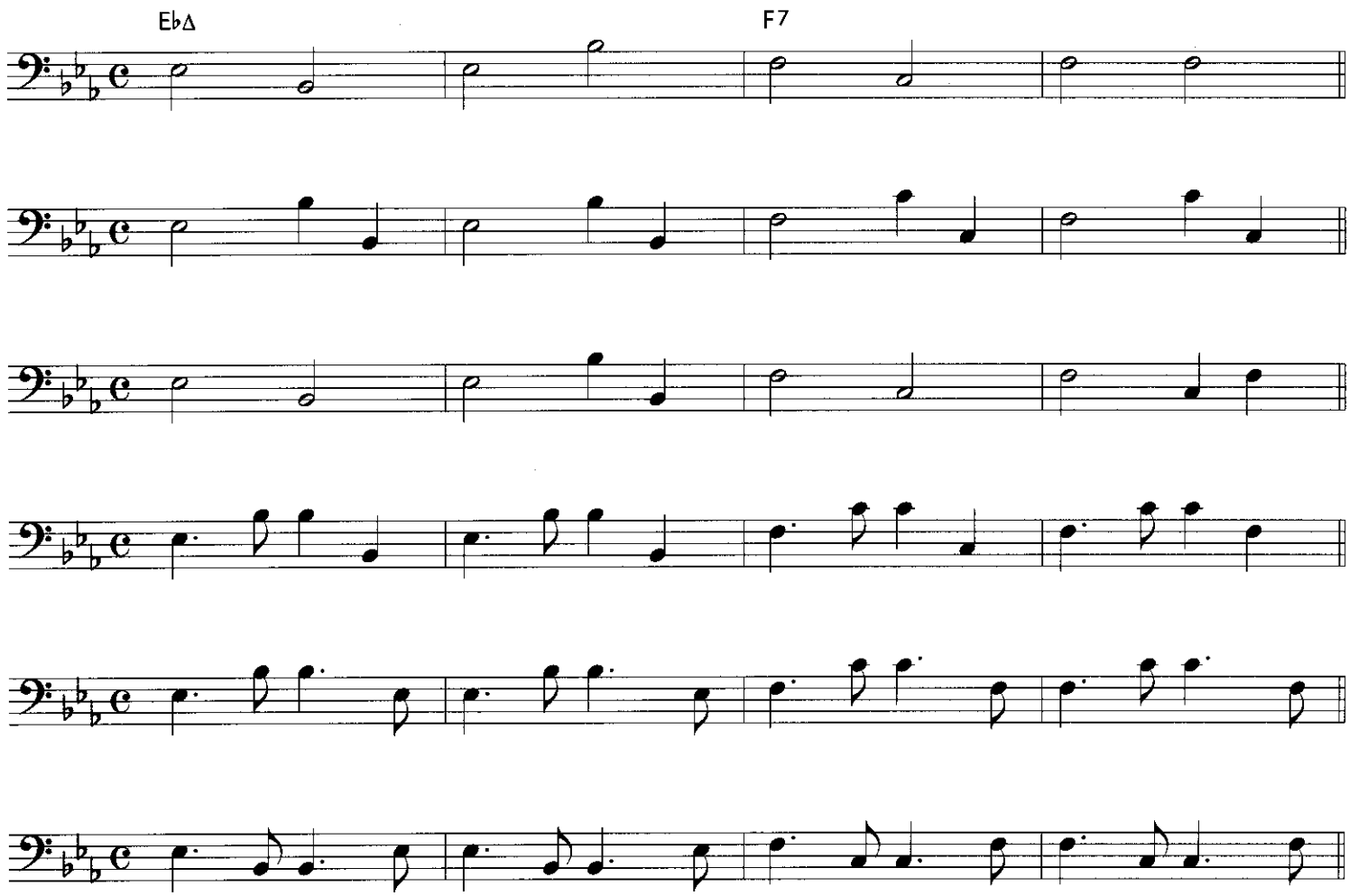


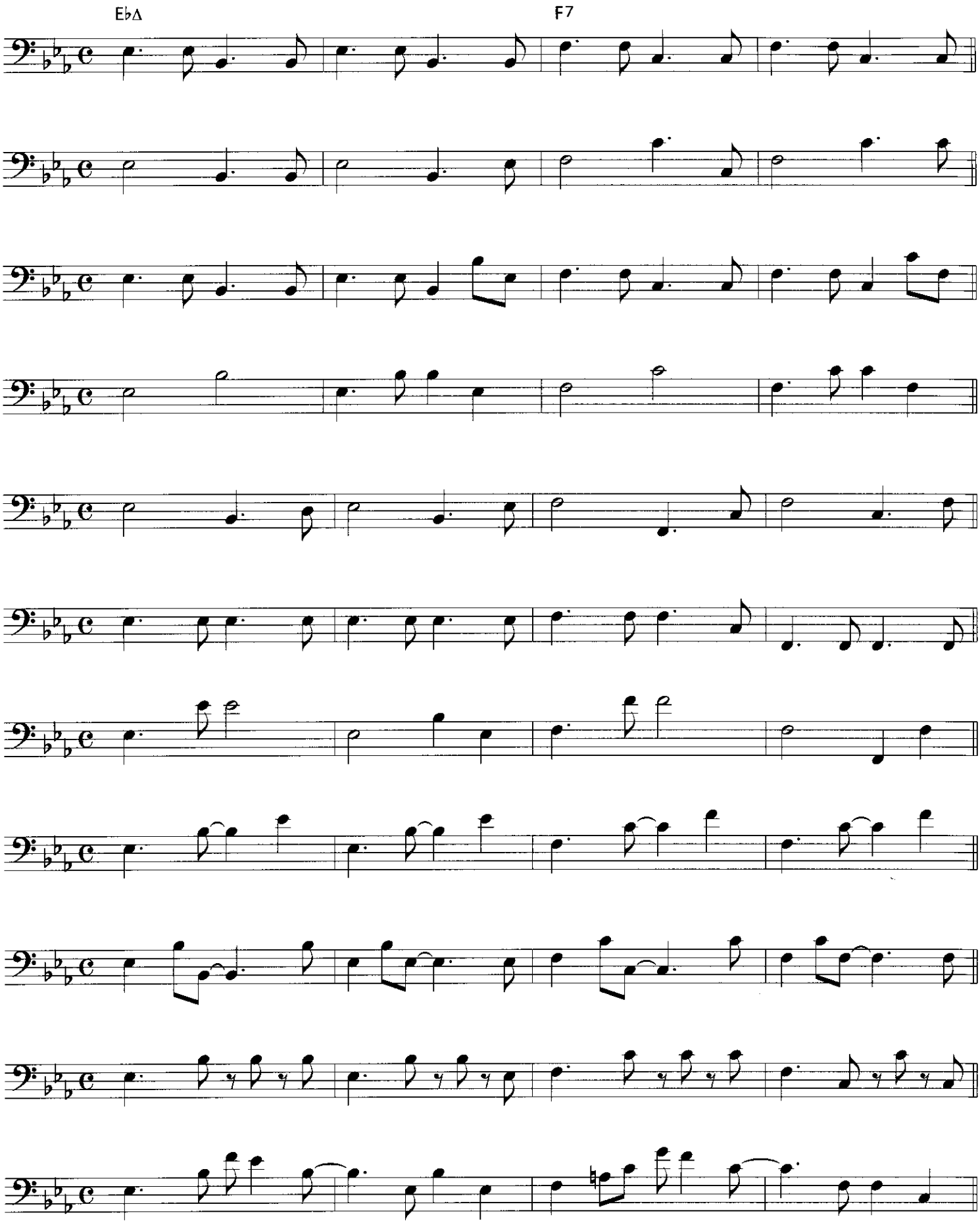
Here is an example of a samba bass line on the first 8 bars of a common jazz tune:

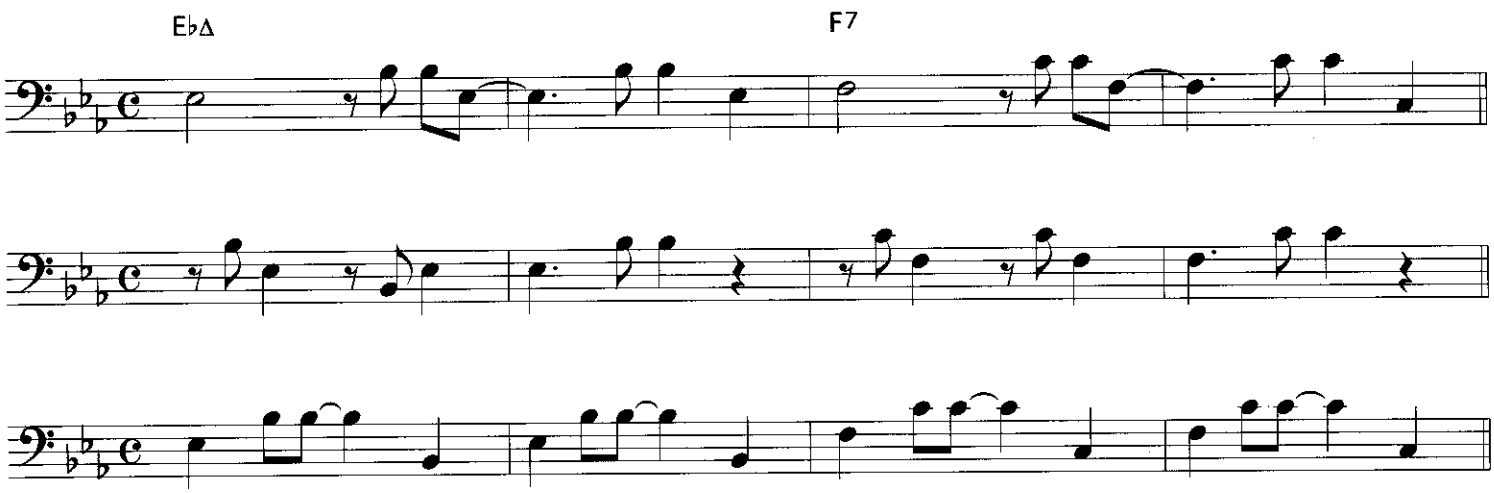


BOSSA NOVA PATTERNS

These patterns come from Brazilian and jazz recordings of bossa nova. Practice playing the rhythmic patterns on *Desafinado* and other great Brazilian songs.




E♭Δ
F7

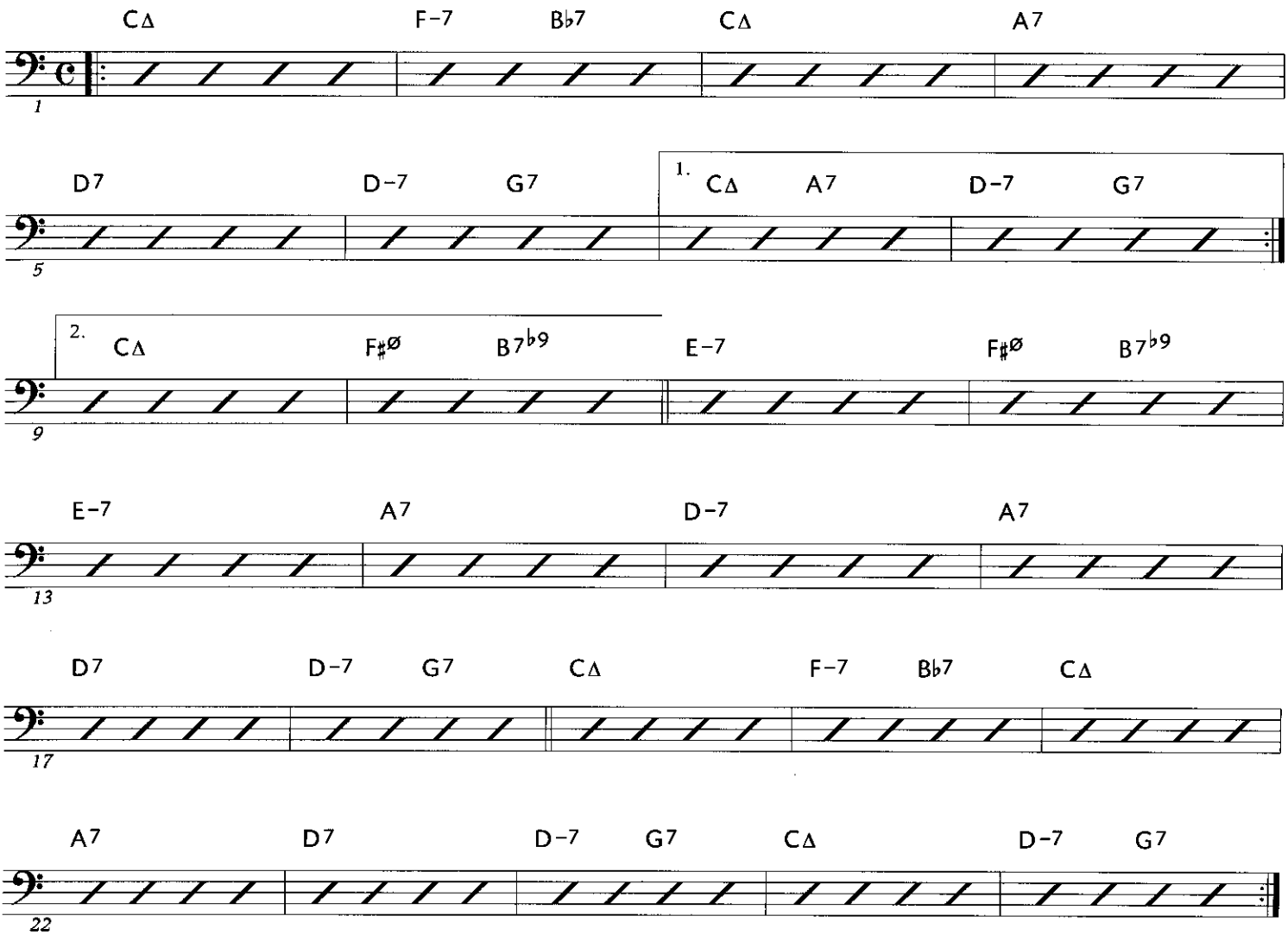

E♭Δ
F7

PUTTING IT INTO PRACTICE

To reiterate from the introduction to this book, there is a wide chasm between "knowing" something theoretically and being able to play it without thinking about it. This chapter is about moving the ideas presented in this book from theory to practice.
To do that, we will use the set of chord changes below. Take each of the concepts shown in the following pages and practice them one at a time, applying them to these changes. Take as much time as you need with each concept, until you can do it as naturally as walking or breathing.

This is a practice template that can be applied to any tune.

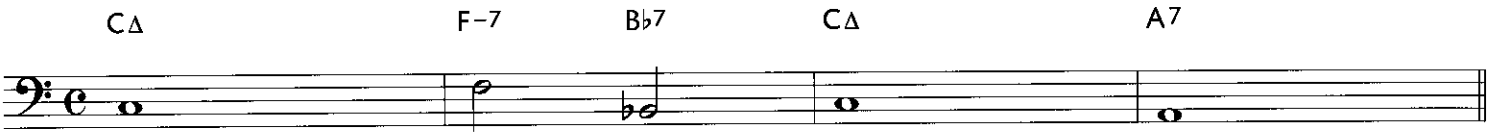
Important notes:
If you practice half-heartedly, you will perform half-heartedly. If you practice with intensity, concentration, and a creative spirit...
Don't always play things slowly. Practice quickly and sharpen your mind. In the real world you must think and react with speed.
Trying to master one idea is better than scratching the surface of a bunch of ideas.
All of these concepts can be practiced with or without your instrument. Singing your bass lines will ensure that you are "hearing" each new idea.



Apply each of the following concepts to the set of chord changes on the previous page. The first few bars are shown, then it is up to you to continue through the entire chord progression. After you feel comfortable with this set of chord changes, use this template for other tunes. Always play with a solid and consistent time feel. You may want to read "Time Feel" later in this chapter before beginning.

1) PLAY ROOTS

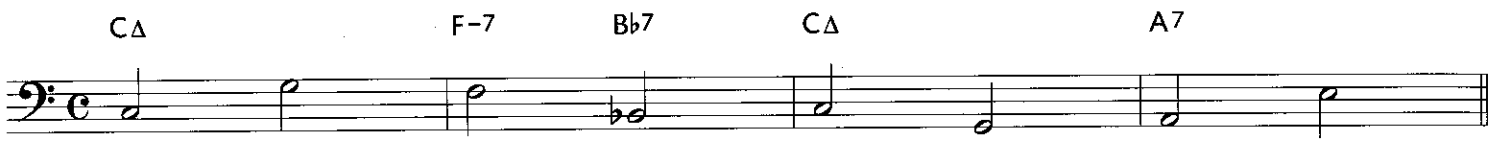
Keeping a solid groove, play the roots of each chord:



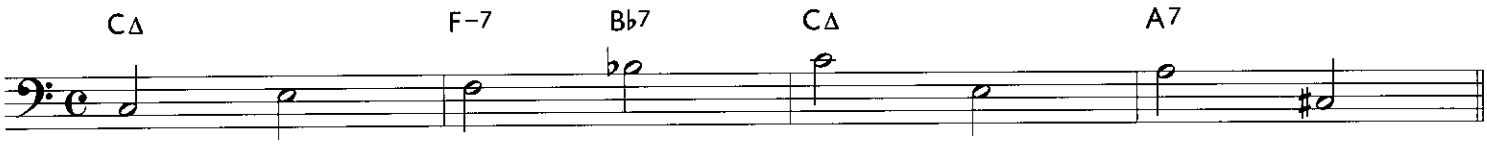
2) PLAY IN "2"

Play root and fifth, then root and third (measures with two chords should be roots only):

A) Root and Fifth

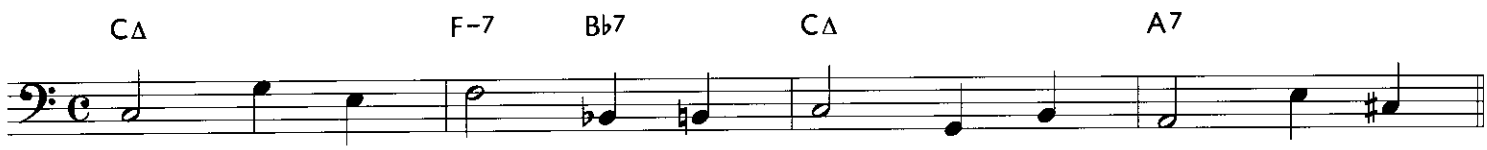


B) Root and Third



3) ADD A NOTE ON BEAT 4

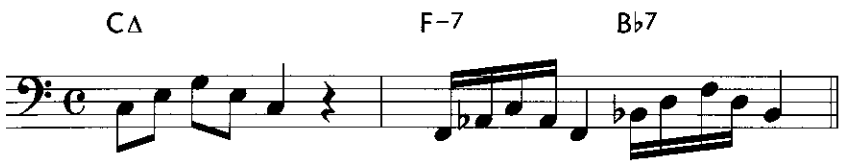
Add a note on beat 4 that resolves to beat 1 by whole or half step up or down, or by a fifth down/fourth up. Add this note to both A) and B) from the previous example:



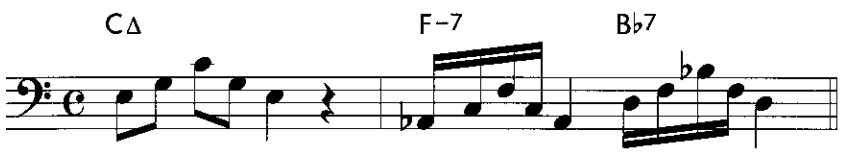
4) OUTLINE THE TRIADS

Play the triads (in or out of time) in root position and all inversions:

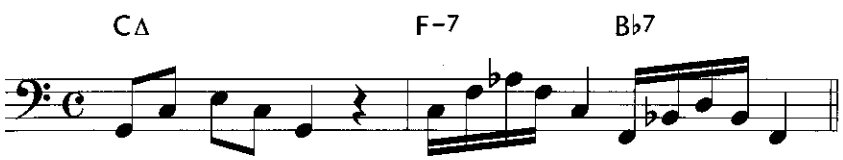
A) Root Position



B) First Inversion



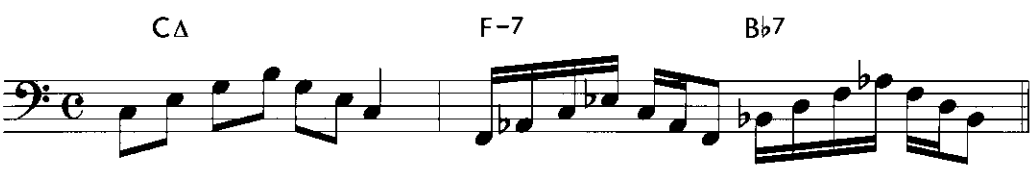
C) Second Inversion



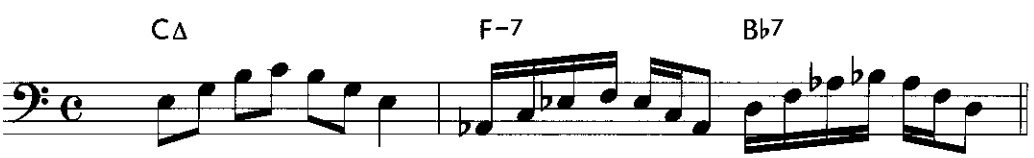
5) OUTLINE THE SEVENTH CHORDS

Play the seventh chords (in or out of time) in root position and all inversions:

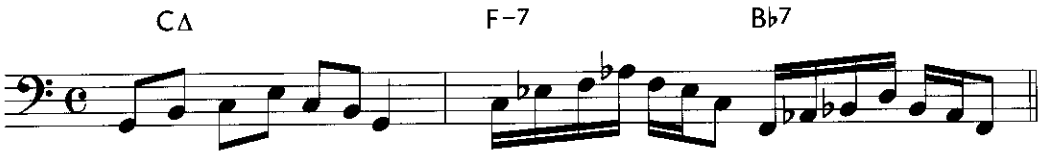
A) Root Position



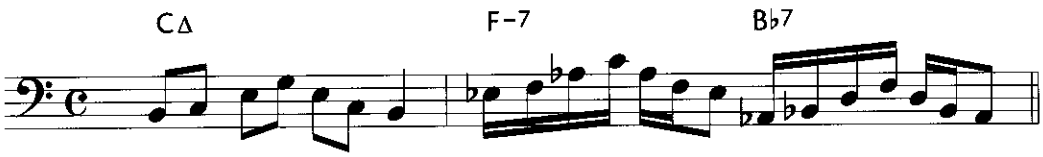
B) First Inversion



C) Second Inversion

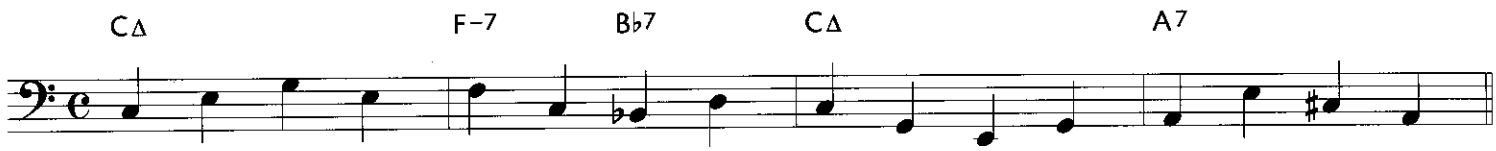


D) Third Inversion



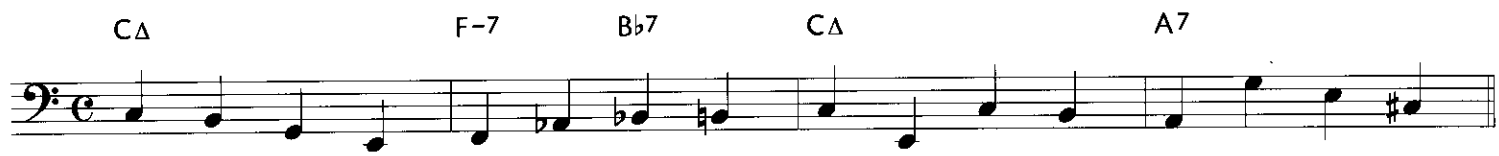
6) PLAY TRIADIC WALKING LINES

Create triadic walking lines with stepwise or fifth resolution to each new chord. Limit yourself exclusively to notes from each triad:



7) PLAY SEVENTH CHORD WALKING LINES

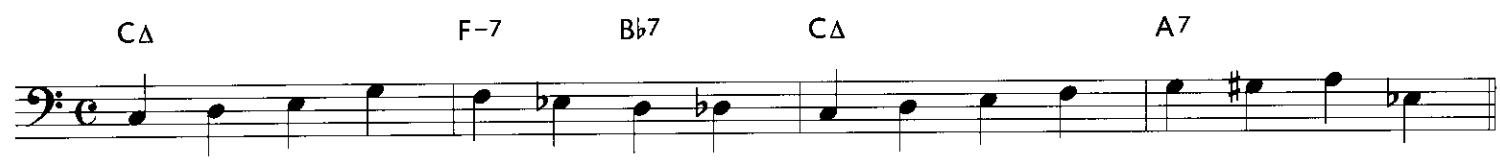
Create seventh chord walking lines with diatonic or chromatic approach tones:



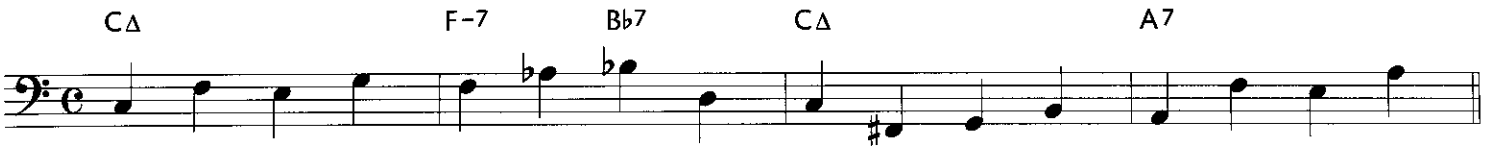
8) CREATE SCALAR LINES

Play scalar lines using passing tones, appogiaturas, and neighbor tones:

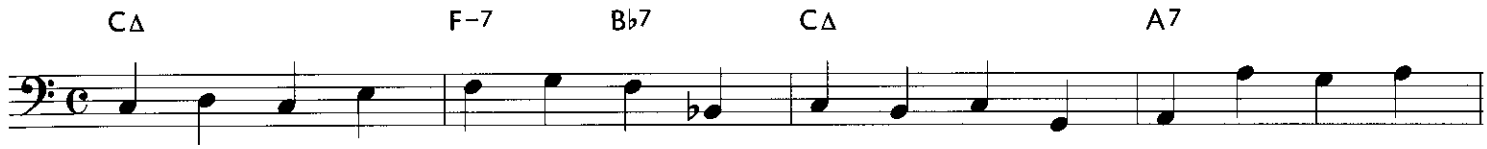
A) Passing Tones



B) Appogiaturas

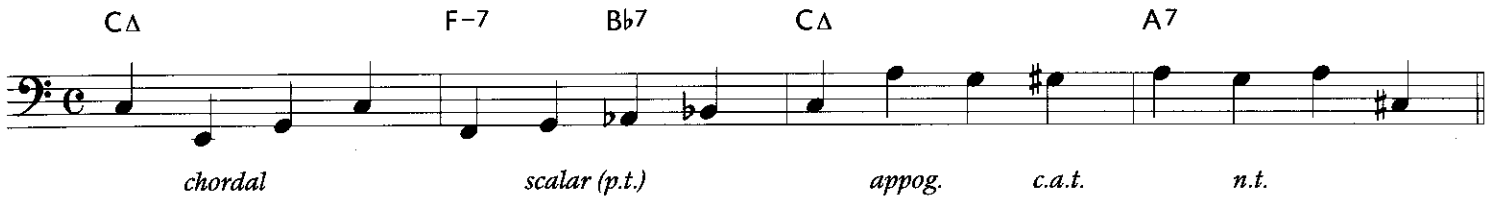


C) Neighbor Tones



9) COMBINE 6), 7) AND 8)

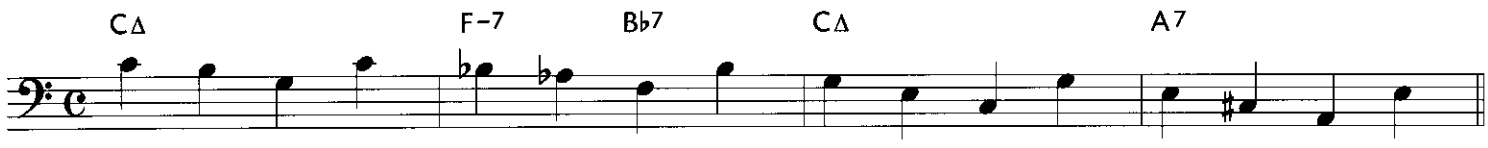
Combine 6), 7) and 8) to create walking lines (try two at a time, etc.):



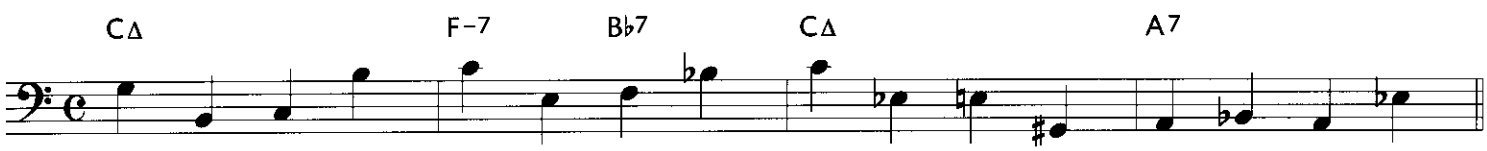
10) CREATE LINES USING SEQUENCES OR MOTIVES

Invent your own phrases using these melodic devices:

A) Sequences

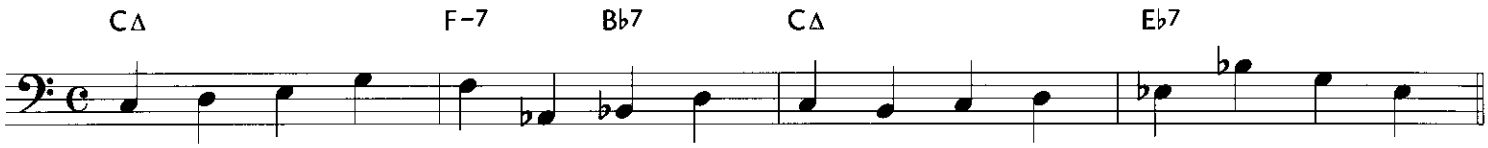


B) Motive (Half-Step Motive)

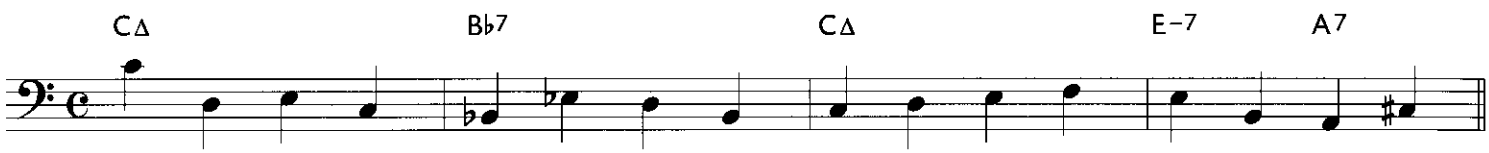


11) MANIPULATE THE HARMONY

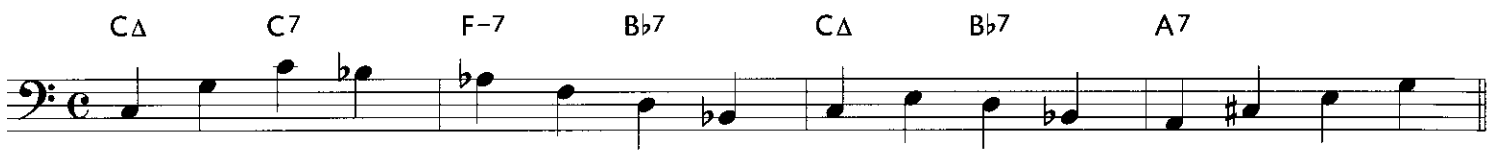
A) Tritone Substitution (Dominant Chords)



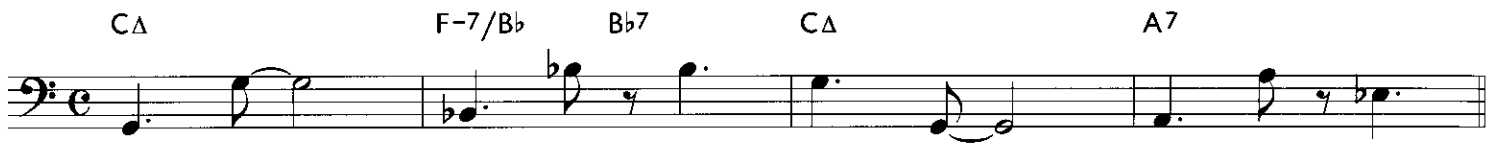
B) Added or Subtracted II–7



C) Secondary Dominants

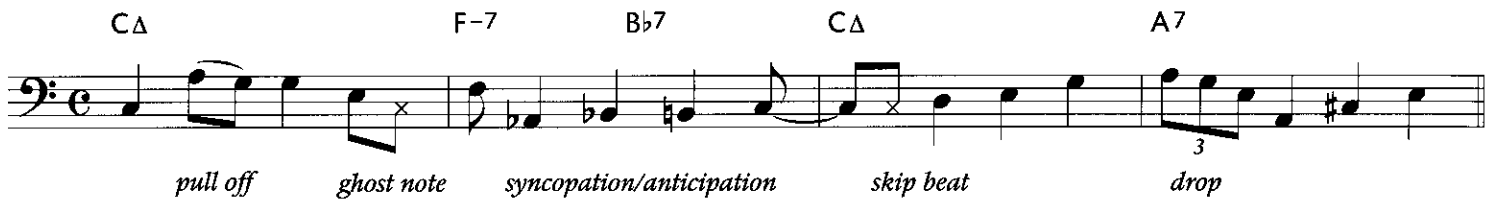


D) Pedals

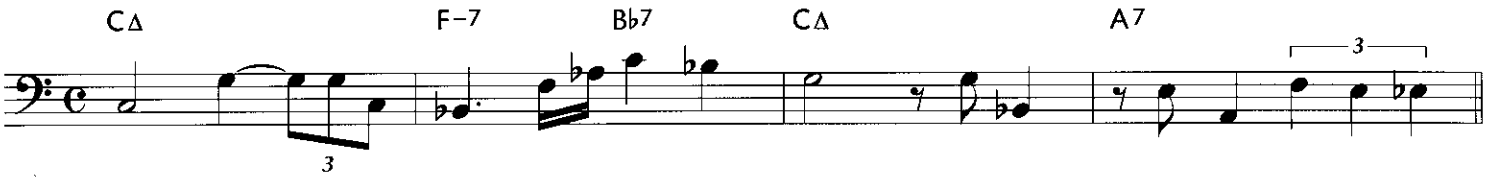


12) USE DIFFERENT RHYTHMS AND RHYTHMIC DEVICES

A) Various

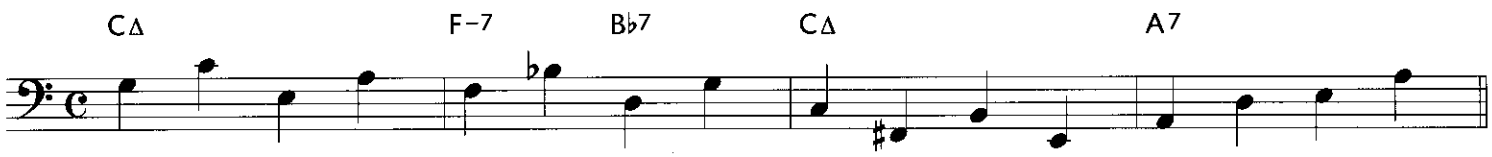


B) Broken Feel

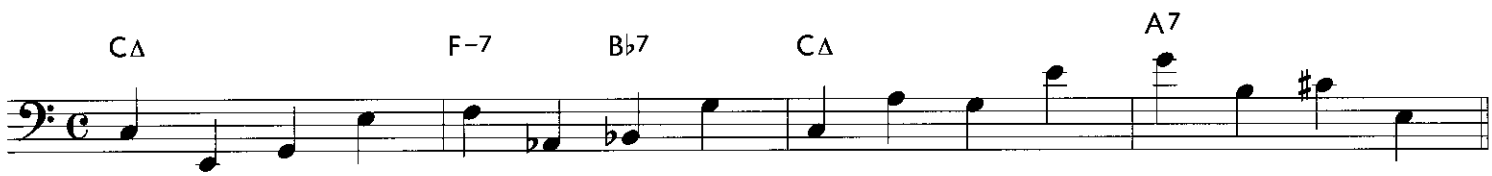


13) CREATE INTERVALLIC BASS LINES

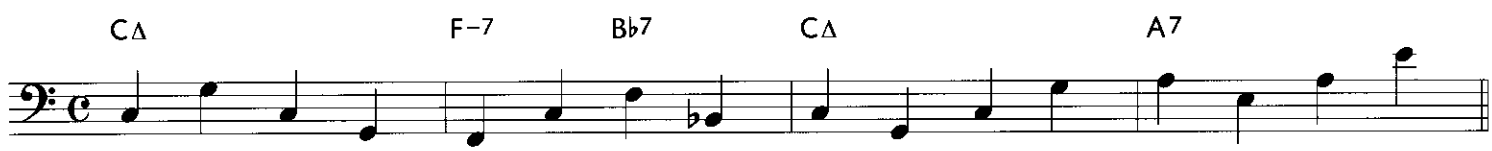
A) Intervallic Line Using Fourths



B) Intervallic Line Using Sixths

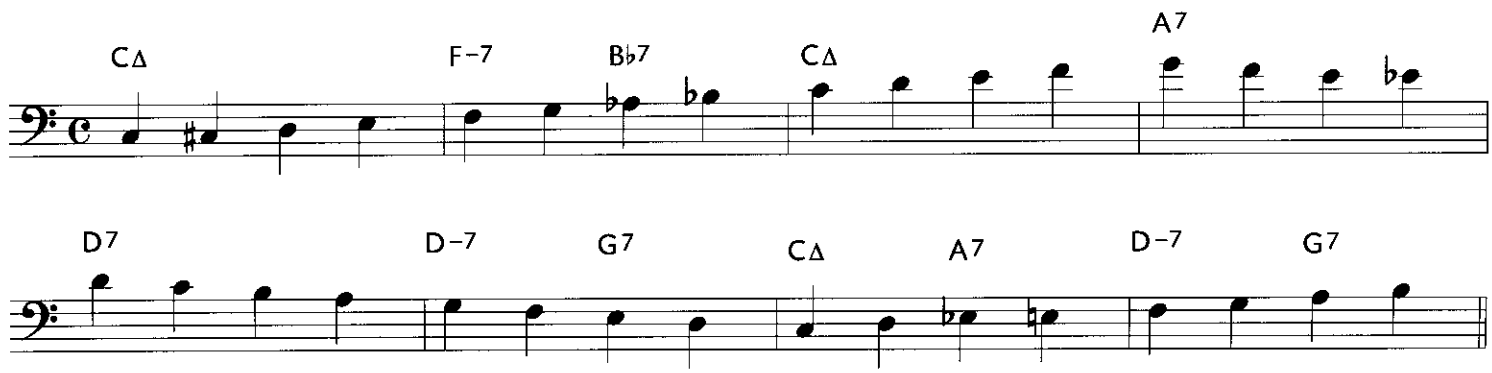


C) Intervallic Line Using Fifths



14) PLAY SCALAR LINES IN ONE DIRECTION

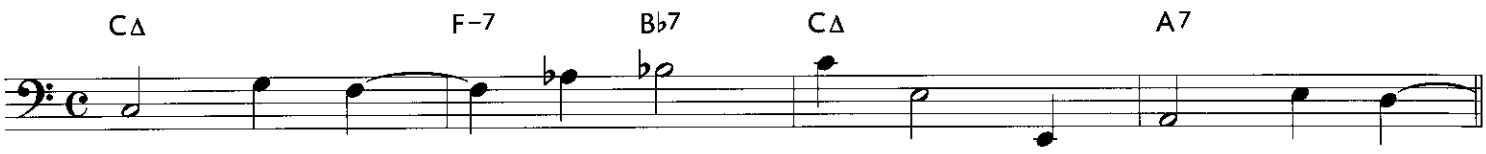
Play scalar lines, ascending and descending, within a specific range, using the nearest available chord tones. This example uses the range of a twelfth, from C to G:



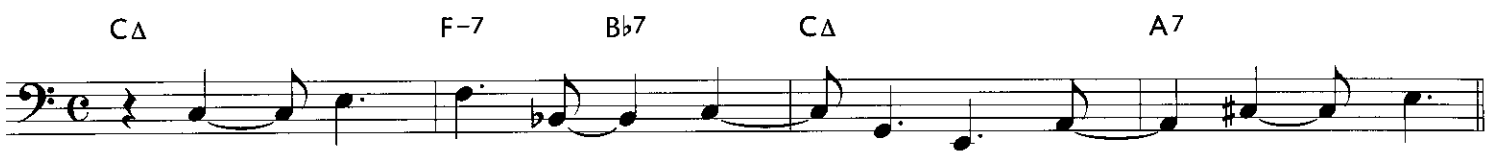
15) EXPERIMENT WITH OVER-THE-BARLINE RHYTHMS

Use over-the-barline rhythms such as the ones below:

A) Three Quarters Over 4

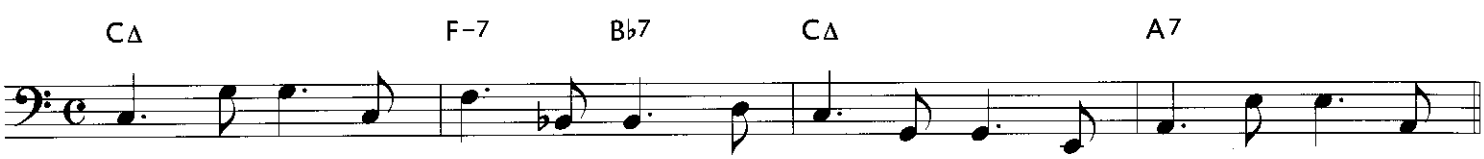


B) Three Eighth Notes Over 4 (Beginning on Beat 2)



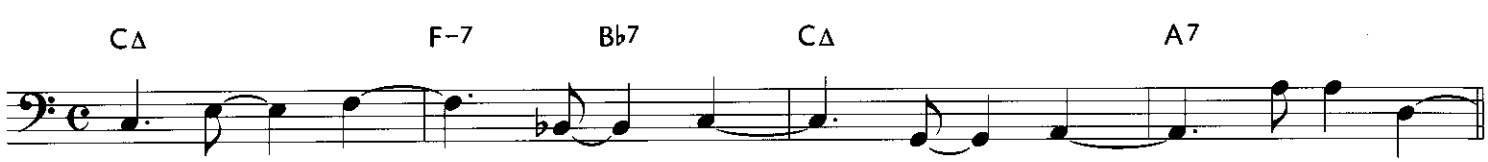
16) BOSSA NOVA

Play the tune as a bossa nova, using various bossa patterns. Do the same with samba:



17) AFRO-CUBAN GROOVE

Play the tune in an afro-cuban groove, using a bass tumbao pattern:



Now invent your own exercises, and keep your ears open for even more ideas! Try mixing and matching all of the above concepts. As you play through various tunes, these ideas will begin to filter their way down into an unconscious level. That is when you make the shift from "knowing" the concept theoretically to being able to play it without thinking about it.

Try playing these ideas where it counts - with other musicians. Don't just apply them arbitrarily, but use them only to enhance the musical whole.

TIME FEEL

Without a strong time feel, even the best chosen notes and rhythms will not be effective. Essentially, everything discussed in this book depends on it being played with solid time and a feeling of forward motion. As was stated in the first chapter, the bassist's function is to provide the harmonic foundation and to keep the time. So how do you develop a strong time feel?

Time feel is exactly that – a feeling. The feeling is inside of you, and whatever is not innate must be developed internally. Do not become dependent on your instrument to provide you with the pulse. The time feel has to come from inside of you, and then manifest itself through the instrument. With that in mind, having your instrument in hand is not crucial for developing a time feel.

One of the best ways to develop a strong sense of time is to listen to a lot of music. The more you listen and internalize the music, the stronger your feeling of time will become. Great jazz bassists have a bounce, a "pop", and a feeling of forward momentum in their bass lines. As you listen to them and absorb the music, that feeling will become part of your sense of time as well.

There is much debate over the use of metronomes. Some argue that becoming reliant on an outside time source will make your time weaker, whereas others argue that the metronome strengthens your time by providing an unwavering time reference. The debate should be centered more on creativity. If you use a metronome creatively, it can be a great tool.

Here are some exercises in 4/4 time that you can try. You can play a walking bass line, play in "2", use a broken feel, or play a bass tumbao, bossa line or other straight-eighth figures for each exercise:

Play with the metronome set on beats 2 and 4.

Play with the metronome set on beats 1 and 3.

Play with the metronome set on all four beats.

Play with the metronome set on one beat per measure. Start with beat 1, then try beats 2, 3 and 4.

Play with the metronome set to "ands" of the beat. For example, on the "ands" of 2 and 4, or the "ands" of all four beats. These can be a bit tricky at first.

Set the metronome to the slowest possible tempo, and try to line up your quarter notes with the click. This takes a strong internal sense of time.

Play with the metronome, turn it off for a period of time, then turn it back on to see if you slowed down or sped up. Record yourself – you may be surprised.

Set the metronome on all four beats. Then play ahead of the beat, behind the beat and right on the beat (place your notes before, after and right with the click). Practice until you have a strong command of that ability.

Of course, you can practice many of these exercises by playing along with recordings of your favourite rhythm section players rather than using a metronome. The advan-

tage is that you are absorbing their sense of time while you are playing. Remember that the greatest jazz rhythm sections do not play in strict, metronomic time, but they always have a feeling of moving forward.

Learning to play the drums is very helpful. The coordination required to get all of your limbs functioning together can only help your time feel. If you don't have access to a set of drums, just use your hands and feet.

The notes that you choose will affect the time feel, because harmony itself has a feeling of forward motion. A bass line played with perfect time will not feel good if the notes do not clearly outline the harmony, because the feeling of harmonic rhythm will be lost.

Your sound can make or break your time feel! If you play with a weak sound, your time will never feel good. Work on developing a strong, full-bodied tone, with a clear attack and long sustain to each note.

Finally, and perhaps most importantly, find musicians who have a great time feel and play with them as often as possible.

ESSENTIAL JAZZ STANDARDS

This list is meant to get you started learning the many standards that any jazz bassist is expected to know.

A Foggy Day
A Train
Airegin
Alice in Wonderland
All Blues
All Gods Children
All of Me
All the Things You Are
Alone Together
Angel Eyes
Au Privave
Autumn Leaves
Beautiful Love
Billie's Bounce
Black Orpheus
Blue Bossa
Blue Monk
Blues in the Closet
Bluesette
Body and Soul
But Beautiful
But Not for Me
Bye Bye Blackbird
C Jam Blues
Caravan
Cherokee
Come Rain or Come Shine
Confirmation
Corcovado (Quiet Nights)
Darn That Dream
Desafinado
Dolphin Dance
Don't Get Around Much Anymore
Donna Lee
Emily
Everything Happens to Me
Fly Me to the Moon
Footprints
Four
Freddie the Freeloader
Georgia
Giant Steps
Girl from Ipanema
God Bless the Child
Green Dolphin Street
Have You Met Miss Jones
Here's That Rainy Day
How High the Moon
I Can't Get Started
I Fall In Love Too Easily
I Got Rhythm
I Hear a Rhapsody
I Love You
I Remember You
I Thought About You
I'll Remember April
If I Should Lose You
In a Mellow Tone
In a Sentimental Mood
In Your Own Sweet Way
Invitation
It Could Happen to You
It Might As Well Be Spring
It's You or No-one
Just Friends
Just One of Those Things
Ladybird/Half Nelson
Like Someone in Love
Lover Man
Lush Life
Misty
Mr. PC
My Funny Valentine
My One and Only Love
My Romance
My Secret Love
Nearness of You
Nica's Dream
Night and Day
Night in Tunisia
No Greater Love
Now's the Time
Old Folks
Oleo
One Note Samba
Our Love Is Here to Stay
Out of Nowhere
Peace
Polka Dots and Moonbeams
Recordame
Round Midnight
Satin Doll
Skylark
Smoke Gets in Your Eyes
So What/Impressions
Solar
Someday My Prince Will Come
Song for My Father
Speak Low
St. Thomas
Star Eyes
Stella by Starlight
Straight No Chaser
Summertime
Sweet Georgia Brown
Tenor Madness
The Days of Wine and Roses
The Song Is You
There Will Never Be Another You
Up Jumped Spring
Walkin'
Wave
What Is This Thing
What's New
When I Fall in Love
When Sunny Gets Blue
Whisper Not
Willow Weep for Me
Without a Song
Woody 'n' You
Yardbird Suite
Yesterdays
You and the Night and the Music
You Don't Know What Love Is
You Stepped out of a Dream

LISTENING LIST

This list is a starting point for your listening. There are numerous great bassists not present on this list, and many of the bassists listed are on hundreds of recordings that are all a wealth of information on playing great bass lines.

Bassist	Leader	Recording Title
Jimmy Blanton	Duke Ellington	*Duke Ellington Duos, 1940*
Ray Brown	Oscar Peterson Trio	*We Get Requests*
	Oscar Peterson Trio	*Night Train*
Monty Budwig	Bill Evans	*Empathy*
Ron Carter	Miles Davis	*My Funny Valentine*
	Miles Davis	*ESP*
Paul Chambers	Miles Davis	*Milestones*
	Miles Davis	*Kind of Blue*
Stanley Clarke	Chick Corea	*Light As a Feather*
Scott Colley	Chris Potter	*Gratitude*
Israel Crosby	Ahmad Jamal	*Poinciana*
	George Shearing	*Jazz Moments*
Palle Danielson	Keith Jarrett	*My Song*
	Peter Erskine	*Time Being*
Steve Davis	John Coltrane	*Coltrane Plays the Blues*
George Duvivier	Bud Powell	*Time Was*
Jimmy Garrison	John Coltrane	*Crescent*
	John Coltrane	*A Love Supreme*
Eddie Gomez	Bill Evans	*You Must Believe in Spring*
Larry Grenadier	Brad Mehldau	*Art of the Trio 4*
Charlie Haden	C.H. and Pat Metheny	*Beyond the Missouri Sky*
	Ornette Coleman	*The Shape of Jazz to Come*
Percy Heath	Wes Montgomery	*Incredible Jazz Guitar*
Dave Holland	Dave Holland	*Not for Nothin'*
	Kenny Wheeler	*Widow in the Window*
Anthony Jackson	Michel Camillo	*Triangulo*
Marc Johnson	Stan Getz	*Pure Getz*
Sam Jones	Bill Evans	*Everybody Digs Bill Evans*

Bassist	Leader	Recording Title
Scott Lafaro	Bill Evans Trio	*Portrait in Jazz*
	Bill Evans Trio	*Sunday at the Village Vanguard*
Israel Lopez "Cachao"	Cachao	*Master Sessions*
Christian McBride	Benny Green	*The Place to Be*
Marcus Miller	Miles Davis	*Tutu*
Charles Mingus	Charles Mingus	*Ah, Um*
	Charles Mingus	*Soul Fusion*
Red Mitchell	Hampton Hawes	*This Is Hampton Hawes*
George Mraz	George Mraz	*Bottom Lines*
	George Mraz	*Jazz*
Jaco Pastorius	Jaco Pastorius	*Jaco*
	Jaco Pastorius	*The Birthday Concert*
John Patitucci	Renee Rosnes	*Life on Earth*
Gary Peacock	Keith Jarrett	*Still Live*
Niels H.Ø. Pedersen	Pass/Pedersen	*Chops*
	NHOP	*This Is All I Ask*
Oscar Pettiford	Sonny Rollins	*Freedom Suite*
	Lucky Thompson	*Lucky Thompson Trio*
Oscar Stagnaro	Paquito D'Rivera	*Live at the Blue Note*
Slam Stewart	Lester Young	*Sometimes I'm Happy*
Neil Swainson	Neil Swainson	*49th Parallel*
Steve Swallow	Scofield/Metheny	*I Can See Your House From Here*
Don Thompson	George Shearing	*Live at the Café Carlyle*
Leroy Vinnegar	Leroy Vinnegar	*Leroy Walks*
Miroslav Vitous	Chick Corea	*Now He Sings, Now He Sobs*
Wilbur Ware	Sonny Rollins	*A Night at the Village Vanguard*

TRANSCRIPTION REFERENCE

The following is a list of recordings for the transcriptions found in this book.

Transcription	Bassist	Recording	Leader	Page
Some Other Blues	Paul Chambers	*Coltrane Jazz*	John Coltrane	28
Straight No Chaser	Paul Chambers	*Milestones*	Miles Davis	32
*Mahogany Hall Stomp**	Pops Foster	*The Louis Armstrong Collection*	Louis Armstrong	40
*Across the Track Blues**	Jimmy Blanton	*Fargo, North Dakota, 1940*	Duke Ellington	41
Now's the Time	Tommy Potter	*Now's the Time*	Charlie Parker	42
Walkin'	Leroy Vinnegar	*Leroy Walks*	Leroy Vinnegar	43
Straight No Chaser	Paul Chambers	*Milestones*	Miles Davis	44
Matrix	Miroslav Vitous	*Now He Sings, Now He Sobs*	Chick Corea	45
Billie's Bounce	Gary Peacock	*Still Live*	Keith Jarrett	46
When Will the Blues Leave	Charlie Haden	*Art Deco*	Don Cherry	47
Mr. P.C.	Paul Chambers	*Giant Steps*	John Coltrane	54
Israel	Scott Lafaro	*Explorations*	Bill Evans	54
Wells Fargo #2	Doug Watkins	*Countdown (The Savoy Sessions)*	Wilbur Harden	82
Oleo	Paul Chambers	*Relaxin'*	Miles Davis	83
Squatty Roo	Israel Crosby	*Ahmad Jamal Trio*	Ahmad Jamal	84
Squatty Roo	Ray Brown	*Moore Makes 4*	Ray Brown	85
Oleo	Sam Jones	*Everybody Digs Bill Evans*	Bill Evans	86
Hesitation	Ron Carter	*Wynton Marsalis*	Wynton Marsalis	87
Shawnuff	George Duvivier	*Time Was*	Bud Powell	88
Rhythm n' ing	Miroslav Vitous	*Trio Music*	Chick Corea	89
Blues in the Closet	Sam Jones	*Bright and Breezy*	Red Garland	91
Dig Dis	Paul Chambers	*Soul Station*	Hank Mobley	93
Bag's Groove	Ray Brown	*Night Train*	Oscar Peterson	93
Turn Out the Stars	Neil Swainson	*The Atlantic Sessions*	Kirk MacDonald	94
Someday My Prince Will Come	Paul Chambers	*Someday My Prince Will Come*	Miles Davis	101
Someday My Prince Will Come	Scott Lafaro	*Portrait in Jazz*	Bill Evans	102
Goodbye Porkpie Hat	George Mraz	*Bottom Lines*	George Mraz	108
You Don't Know What Love Is	Jimmy Garrison	*Ballads*	John Coltrane	109
Phrase One	Palle Danielson	*Time Being*	Peter Erskine	110
So What	Paul Chambers	*Kind of Blue*	Miles Davis	115
Giant Steps	Paul Chambers	*Giant Steps*	John Coltrane	123
ESP	Ron Carter	*ESP*	Miles Davis	130
Aspire	Dave Holland	*Widow in the Window*	Kenny Wheeler	131
We Salute the Night	Dave Holland	*Flutter By, Butterfly*	Kenny Wheeler	138
I Hear a Rhapsody	Don Thompson	*Jim Hall Live*	Jim Hall	140
Monk's Dream	Larry Grenadier	*The Art of the Trio Vol. 2*	Brad Mehldau	141
Alice in Wonderland	Marc Johnson	*Current Events*	John Abercrombie	142
All the Things That...	Dave Holland	*Trio + One*	Dave Liebman	143

* Transposed for comparison purposes:
Across the Track Blues - originally in D
Mahogany Hall Stomp - originally in E♭